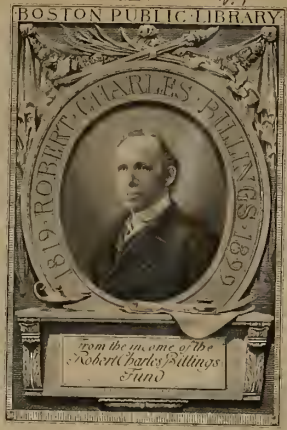


Picturesque and Architectural New England.

ARCHITECTURAL FEATURES

by

H. LANGFORD WARREN,

DESCRIPTIVE. PICTURESQUE. ARCHITECTURAL.

Edition de Luxe,

CONTENTS OF VOLUME I.

Architecture in New England.

Picturesque and Architectural.

Picturesque and Architectural.

INTRODUCTION.

"IN the north-eastern corner of the United States, stretching from the Canadian boundary to Long Island Sound, and from the Hudson River on the west to the Atlantic on the east, lies that group of Commonwealths called New England. It is a region of great natural beauty. The most easterly spurs of the Appalachian range show themselves in the hills of Berkshire, the Green Mountains of Vermont, and the White Mountains of New Hampshire. The rocky coast, which stretches from Boston to the extremity of Maine, is as beautiful as it is bold. Broken by hills and mountains, with pine forests spread over the Northern region, studded with lakes, and crossed by noble rivers, nature has given to New England all that the lover of beauty could ask."—HENRY CABOT LODGE.

PICTURESQUE AND ARCHITECTURAL NEW ENGLAND.

ARCHITECTURE IN NEW ENGLAND.

H. LANGFORD WARREN,
Professor of Architecture, Harvard College.

IN looking back to the simple beginnings of New England, there is, of course, at first nothing to be found which could be dignified by the name of architecture. The buildings that remain to us of the seventeenth century and the greater number of the dwellings of the eighteenth are comparable rather to the humble cottages and farm-houses of the old country than to anything which would there be referred to under the term architecture. And yet these modest, and in themselves sometimes prosaic, wooden structures are of interest not only as reflecting the simple dignity, the strenuous earnestness of the life and manners of those days, but intrinsically, in their frank reliance on precedent, their straightforward adaptation of means to ends, their refinement and sober restraint, they have a worth which the pretentious, expensive and sophisticated structures of these later years too often lack. Fortunately for the art of architecture in New England, the influence of this early work is still felt, and it has lately become the subject of serious study. The more its modest qualities are appreciated, the more wholesome the future development of our architecture is likely to be.

The first care of our English forefathers when they landed on these shores was to get some sort of shelter, and the earliest houses of the settlers were mere log cabins, generally of a single room with a big chimney, at first also of logs plastered within with clay. Very soon, however, houses of a different and more civilized type began to be built. When the land about the settlements had been cleared

of its forest and brought under cultivation, when the first severe winters were overpassed and the colonists felt more settled in their new home, the desire for houses more like those they had left behind them in the old country made itself felt, and found expression in the erection of dwellings still of very simple arrangement, but with somewhat more of comfort and constructed after traditional English methods.

Messrs. Isham and Brown, in their interesting and thorough study of "Early Rhode Island Houses," have pointed out that the carpenters and masons among the colonists brought over with them the traditions of medieval craftsmanship in which they had been trained. Architects, in our modern acceptation of the term, there were none in those days; hardly even in England. Inigo Jones, who may be called the first English architect, and who, born in 1573, was appointed "surveyor" to the Prince of Wales in 1610, stood almost alone. The first work of Sir Christopher Wren dates from 1663, and even in his day in the country places the work of design, as well as that of execution, was in the hands of the carpenters and masons, who still retained much of their medieval method of work and craftsmanlike feeling, even when in detail and ornamentation they followed at a distance the newly imported classic manner. Occasionally a "surveyor" gave the general plan of a building, especially if important, but in the working out of the design and in its detailed treatment a freehand was left to the craftsman, who followed the slowly-changing traditions of his trade. These carpenter- and mason-architects maintained themselves in the by-ways of England until past the middle of the eighteenth century. It is not surprising, then, that in New England the craftsman reigned supreme until its close. Perhaps the most interesting fact about early New England building is that it thus maintains and continues, in very simple form, the old traditions of workmanship, and thus visibly connects our life with its roots in medieval England. Our early buildings, simple as they were, were founded in the English tradition which these artisans brought over with them.

There developed during the middle ages, especially during the fourteenth and fifteenth centuries, in the forest regions of England (as in those of Germany and France) the method of construction known as "half-timbered work." As the forests disappeared this manner of building gradually came to an end, but it continued in frequent use in some districts until late in the seventeenth century. It consisted in erecting a heavy frame of wood (generally oak), the frame supporting and including both floor and roof. The framing timbers of the walls were then filled in with "wattle and daub" (*i. e.*, clay, supported on laths nailed to the frame, forming a wall several inches thick), or with brick "pargetting" (*i. e.*, a filling of a thin wall of brick built between the sticks of the frame). In either case the

"pargetting" was generally plastered on both sides, and the heavy timbers of the frame were allowed to show on the outside and sometimes on the inside also, the contrast of the dark wood, which soon becomes black in the weather, with the white plaster producing a most picturesque appearance. In some districts of England, however, especially along the east coast, the frame thus filled was covered with tiles, or occasionally with shingles, or (in Kent, particularly) with clapboards. The clapboards also were generally of oak, and very broad. The windows had casements filled with leaded glass in diamond panes.

It has been conjectured that the early builders of New England at first attempted to use half timbered work; but finding that under our hot summer suns the wood shrank so as to leave between the frame and the pargetting chinks through which the searching winds of winter drove the cold and the snow, they were forced to cover the frame with clapboards. In support of this it is urged that in the oldest houses the frames are filled with wattle and daub, or more often with brick, and are covered with clapboards fastened directly to the frames without boarding. It is possible, but by no means certain, that the half-timbered construction was at first occasionally used in the early days in New England. In constructing their houses as they did, their heavy frame being filled with brick and covered with broad clapboards, they only followed (as has been seen) an English tradition, which would readily suggest itself after one or two experiences with our severe winters) as the only familiar method likely to give protection against the extreme cold and the piercing winds. It is incorrect to speak, as Messrs. Isham and Brown do, of the several colonies of New England having "more or less clearly marked schools of architecture," of Massachusetts having "one style, Connecticut another." Apart from the impropriateness of the term "school of architecture" as applied to such simple cottage building, the fact is that the style was one, and even the slight local variations in plan or method which can be traced, intermingled. The remaining buildings of this time are, moreover, so very few, that it is not safe to conjecture, because a certain type of house is not now found in a given locality, that it never existed there. Slight variations of manner in the building of their humble cottages do seem, however, to have existed in the different colonies.

The houses of the seventeenth century which remain to us in New England have nearly all been altered and added to in later times. This greatly increases their picturesqueness and interest, but obliges us to reconstruct in imagination the house as it was originally. The earliest dwellings consisted on the ground floor of a single room about fifteen feet square, with a great chimney of stone or brick at one end, with a small staircase next the chimney leading to the attic. Or they had two such rooms

with a chimney between, and a staircase and entry in front of the chimney. The great fireplaces, from eight to twelve feet wide, the heavy frame, usually of oak, with chamfers and chamfer-stops on its exposed timbers, the frequent use of brick filling, the occasional overhang of the upper story, the great brackets on the top of the posts hewn of one piece with them, or solidly framed into them, and the methods of framing, all follow English medieval traditions. The roofs were often quite steep, and covered with thatch or shingles. The great chimneys above the roof sometimes had pilastered faces, and the window casements glazed with leaded glass. The frame, as has been mentioned, was covered with clapboards nailed directly to it. This had the unfortunate result of disguising the solid construction and of losing the picturesque appearance of half-timbered work.

FAIRBANKS HOUSE, Built 1636.
Dedham, Mass.

The oldest house in New England that has come down to our day is, perhaps, the so-called "Old Witch House" at Salem, where Roger Williams lived, and where hearings were held in the witchcraft cases in 1692. The house is said to have been built before 1635. But of greater intrinsic interest is the Fairbanks house at Dedham, Mass., the oldest part of which dates from 1636. It is of the two-room type. The great fireplace has been covered up and a smaller one of later date has been built inside it, perhaps in the latter portion of the eighteenth century. The house has a very steep gable roof. The oak beams and the heavy oak posts, which show in the corners, are delicately stop-chamfered, and the broad clapboards which form the walls inside the kitchen are beaded on the edges. The original sashes, with their diamond leaded panes, are still preserved in the attic. The house, which had two full stories below the roof, was enlarged at various periods in the eighteenth century, by building a lean-to in the rear which carries the steep roof in a graceful curve nearly to the ground, and by adding irregular gambrel roofed wings at either end. Overhung as it is by mighty elms, its walls and roofs grey and mossgrown with age, it is the most picturesque, as well

as the most venerable, among New England farm houses. Portions of the Henry Bull house at Newport, R. I., which is chiefly of stone, are perhaps only two years later. This has been so altered (it now boasts of two chimneys) that its original form is difficult to determine, but it also appears to have had two rooms on the ground floor arranged as in the Fairbanks house. At Dorchester, Mass., the Minot house, which was burnt in 1874, is said to have dated from 1640. It was similar to the Fairbanks house, and had its frame filled with brick.

In Providence and its neighborhood, the oldest now existing houses had, in their original form, but one room on the ground floor, with a great fireplace occupying nearly the whole of one side of the room, so that the chimney end of the house was almost wholly of stone. The oldest of these is the Roger Mowry house (so-called Whipple house on Abbott Street, v. Isham and Brown) which dates from 1653. It was originally but a story and a half high, but the roof has been raised and an ell has been added. A very interesting old house, originally larger than any other that remains, is the Sueton Grant house at Newport. It had originally three rooms on the ground floor, one on either side the entry and the kitchen projecting as an ell behind. The three large fire-places are in one central chimney, and between two parts of the chimney is built the stairease. The house has two stories and an attic, with gambrel-gabled ends. The second story overhangs, and the second story posts end in turned drops. Two steep gables on the front give additional light to its attic. The house dates from 1670, and with its overhanging story and many gables is one of the most picturesque of the old houses.

Of about the same date are two houses at Revere, Mass., the Yeamans house and the Floyd house. Both were simple and rectangular, with two rooms on the ground floor, one on either side the entry; each room has two windows in front. They have simple gable ends. The Floyd house has the ordinary triangular gable end and a picturesque grouped chimney. The Yeamans house, which is perhaps later by a decade, has the gambrel roof. Both have been enlarged by lean-to additions. They are types of the houses of the period: types which persisted throughout the eighteenth century and even into the nineteenth. Many of our old towns still possess these heirlooms of our first century. Messrs. Isham and Brown enumerate nineteen houses of the seventeenth century still standing in Rhode Island.

At Medford, Mass., the so-called Governor Craddock house makes claim to greater age than any of these, for its traditional date is 1634. It is of brick, gambrel-roofed, of plain rectangular plan, with a room on each side of the central hallway, a chimney in each gable. Its walls are a foot and a half thick, and its rectangular windows spanned by low segmental arches. It is supposed to have been built

as a garrison-house or "fort." It is also claimed that the bricks were made in America. Bricks were made, it is said, in Salem, as early as 1629. But most of the bricks in use in colonial days were brought over from England in ballast. It would certainly be interesting if, amid our wooden buildings, the oldest that has survived should prove to be of brick, but, unfortunately, it has recently been shown that in all probability this house was not built as a "fort" for Governor Craddock's company,

GOVERNOR CRADDOCK HOUSE,
Medford, Mass.

THE OLD FEATHER STORE,
Park Square, Boston, Mass.

and it is much more likely that it is not a great deal older than the house built in the same town by Jonathan Wade, who died in 1689. This house is also of brick, and has two rooms on either side of its central hallway. It has four chimneys. Its gable ends are triangular, not gambreled as in the case of the "Craddock" house. These two are undoubtedly, however, the oldest brick buildings in New England.

In Boston itself a queer old wooden house, with overhanging second story, dating from the seventeenth century, still stands on Dock Square. Until very recently (1894) there stood upon Salem Street a larger and more interesting house, also with overhanging stories, which was built, probably, between 1670 and 1680, while as late as 1860 there still remained upon Dock Square a building that would have seemed at home in Chester, in old England. This was the building

known as The Old Feather Store. It had shops below—old-fashioned shops with small panes of glass—its upper stories overhung—it had five gables picturesquely grouped, and was of stucco on the outside, which gave it a much more substantial appearance than the clapboarded buildings. It was built in 1680. Boston lost one of its most picturesque landmarks when the Old Feather Store was pulled down, to be replaced, as in the former case, with commonplace and ugly brick stores of a very poor type.

PORCH OF No. 59 MT. VERNON STREET, Boston, Mass.

Though the greater part of the town of Boston in the seventeenth century was of wood, some of the wealthier houses were of brick, like that which Mr. Peter Sergeant built for himself in 1679 and which, in 1714, was purchased by the colony, and became so well known as the Province House, the official residence of the Royal governors, so picturesquely celebrated by Hawthorne's magic pen. Undoubtedly this was the most sumptuous house of the time. Yet, after all, it was but a simple dwelling, larger than other houses of the day, but of the same general type as the "Craddock" house. It had, however, in the center of its front a porch, supported by four Ionic columns, approached by a flight of stone steps; it was three stories high, and the roof was surmounted by a lantern or "cupola" of somewhat awkward form, with an Indian for a weather vane. It stood back in stately grounds, with great shade trees and flowering plants. The gardens had disappeared, the building was neglected and degraded, crowded on all sides by commercial structures; but its loss by fire in 1864 is a matter of keen regret to all who value the tangible memorials of our past.

EARLY MEETING HOUSES OF THE ENGLISH COLONY.

F the meeting-houses of the seventeenth century two remain at least in part, while others are known from drawings and descriptions. The oldest of which anything has come down to us is the remnant of the old first church at Salem, Mass. Only its frame remains, and it is no longer in its original location. It has been restored, and is attached to a store. It was a small, plain rectangular structure with gable ends, and a little gallery over the door, which was at one end. None of the meeting houses of this or the next century were provided with chimneys, and, indeed, a stove in a church was protested against as something unholy when it was first introduced. Our stern Puritan ancestry never thought of such luxury.

Apparently much more characteristic of the early meeting house of the English colony was the so-called "Old Ship" Church at Hingham, Mass. The frame of this building was raised on the 26th to the 28th of July, 1681, and the house was opened for worship on January 8th, 1681–82. It cost £430 and the old house. The building still stands in admirable preservation. It is nearly square, with front and side porches. Its windows are plain, rectangular openings, as in a dwelling house. Its walls are clapboarded. It has a hip roof surmounted by an open octagonal belfry surrounded by a narrow gallery; but otherwise it is without marked features, and its detail is of the simplest. Indeed it is somewhat bald. But its good proportions and pleasant mass make it a most picturesque object, seen among the great elms that surround it on the top of the rising ground on which it stands. It is thoroughly expressive of the severity and simplicity of the almost primitive community that raised it. Interiorly it had galleries on two sides and one end, and high, square pews, but these were removed in 1869, so that the interior has lost much of its quaint charm. The old meeting house at New Haven, Conn., which has long since disappeared, was a similar structure, built in 1639, and we may probably regard the "Old Ship" at Hingham as typical of the New England meeting house of the seventeenth century. The church of St. Michael's, at Marblehead, built in 1714, seems to have been similar in arrangement. It was modernized and utterly spoiled in the "restorations" of 1888.

About the close of the first fifty years of its existence several descriptions give a clear idea of the character of the buildings in the town of Boston at this time. Edward Randolph, writing in 1678, says: "The town contains about 2,000 houses, most built with tymber and covered with shingles of cedar, as are most of the houses in the country; some few are brick buildings, and are covered with tyles." In 1680 Joseph Dankers, of Holland, in the journal of his American travels, thus describes Boston: "The city is quite large, constituting about twelve companies." [It had four or five thousand inhabitants]. "It has three churches or meeting houses as they call them. All the houses are made of thin, small cedar shingles nailed against frames, and then filled in with brick and other stuff, and so are their churches. For this reason these towns are so liable to fires, as have already happened several times; and the wonder to me is the whole city has not been burned down, so light and dry are the materials." In 1699 we learn from Ward's "Trip to England" that the houses in Boston "in some parts joyn, as in London, the Buildings, like their women, being Neat and Handsome; and their Streets, like the Hearts of the Male Inhabitants, are Paved with Pebble. In the Chief or high Street there are stately Edifices, some of which have cost the owners two or three Thousand Pounds the raising." . . . "To the Glory of Religion and the Credit of the Town there are four Churches Built with Clapboards and Shingles after the Fashion of our Meeting houses."

As early as 1679 the General Court, "having a sence of the great ruines in Boston by fire, and hazard still of the same by reason of the joyning and nearness of their buildings, for prevention of damage and loss thereby, for future doe order and enact that henceforth no dwelling house in Boston shall be errected and sett up except of stone or bricke, and covered with slate or tyle, on penalty of forfeiting double the value of such buildings, unless by allowance and liberty obteyned otherwise from the magistrates, commissioners and selectmen of Boston or major parte of them." The pressure against this law was so great that the following year it was suspended, but in 1692 it was re-enacted, and in spite of a petition of 1696, asking for its repeal, an additional act was passed in 1699, and the penalty for breaking it was fixed at £100. The disastrous fire of 1711, which destroyed the first church, the town house and nearly one hundred houses, proved the wisdom of the ordinance and gave opportunity for its enforcement, as the fire of 1676 had led to the regulation and widening of some of the streets. The result was, that already in 1721 Captain Nathaniel Uring, who visited Boston in that year, could say of its "four thousand houses; most of them are built of brick, and have about 18,000 inhabitants. The streets are broad and regular; some of the richest merchants have very stately, well built, convenient houses."

Of the brick buildings erected after the passage of this law, the most curious was probably the triangular warehouse built by London merchants about the year 1700. It stood near the corner of Merchants' Row and North Market Street, opposite the swing bridge that gave access for shipping to what was then the town dock, which has given its name to Dock Square, up to which it ran, occupying the site to the north of Faneuil Hall. The warehouse was constructed of the large-size English bricks, doubtless brought over in ballast. It had large openings on the lower story with segmental relieving arches. The second story was lower, and its smaller windows had similar relieving arches. The building had a steep pyramidal roof ending in a wooden ball-finial. Hexagonal turrets with pyramidal roofs terminating in ball-finials of stone occupied the angles, their walls rising a story higher than those of the main part of the building. The roofs were of slate. This interesting landmark was taken down in 1824.

At least one of the buildings built after the fire of 1711 has come down to our own day: the Old Corner Bookstore erected in 1712 on the corner of School Street and Washington Street, probably the oldest brick building in Boston. It is to be hoped that the quaint gambrel-gabled corner, so long familiar to literary Boston, may remain to carry its accumulating associations to many generations to come. In 1713 the first church of Boston built its meeting house which was known as "the Old Brick Church." It stood until 1808. Its bald exterior was little more than a translation into brick of the "old Ship" Church at Hingham. Save for the wooden belfry and gallery surmounting its roof it was without architectural features or detail.

THE "GEORGIAN" PERIOD IN ARCHITECTURE.

LIFE in New England up to this time had been poor and narrow in the extreme. Cramped both by Puritan fanaticism and by the struggle for existence in a region which demanded strenuous exertions as the price even of meagre success. But with the eighteenth century there came to the Province of New England, an amelioration of the hard conditions of life in the previous century, an increase of prosperity, and a comparative luxury, centered about the court of the royal governors in Boston. This found its reflection in the buildings of the time. They began to have somewhat more of architectural character, and imitated, as was natural, the forms of the con-

temporary English work, that later Renaissance which had been developed under Sir Christopher Wren, and was now being followed by such men as Hawksmoor, Gibbs, Vanbrugh and the rest. But for the most part the work in the colony continued in the hands of simple carpenters and masons, and their knowledge of the new forms was derived in part perhaps from such few English publications as came into their hands, partly also from new immigrants from the old country. These forms they modified unconsciously, and generally with right feeling for the material—wood—in which nearly all their architectural detail was executed. Moulded bricks, stucco ornaments and even rude architectural features of interiors, as mantel-pieces, were sometimes imported from England. But most of the detail was developed under the hands of the craftsman as he worked.

It has been the custom to speak of all American building of the seventeenth and eighteenth centuries indiscriminately as "colonial." It would be truer to confine this term to the buildings of the seventeenth and the early years of the eighteenth centuries, and to recognize the practical identity of style here and in England by calling our work of the eighteenth century "Georgian," the term used in England, for there was at least as much difference between the work of New England and of Virginia, for instance, as between the work of either province and of the mother country at that time. It would be difficult, for example, from a photograph of many an eighteenth century porch or doorway to say whether it was in England or America. Even the houses and churches themselves are strikingly similar, save for the greater simplicity, the barrenness, even, of American work and the fact that the greater part of the buildings in New England were unfortunately executed in wood.

But in the town of Boston the main walls at any rate of the buildings were from now on of brick, though architectural features were almost invariably of wood, so that even the buildings professedly of masonry partook of the same character as their wooden contemporaries. Their architectural detail was not an integral part of the structure, but was of the nature of frills added afterwards. This fact greatly detracts from the dignity of these structures, giving them an air of flimsiness and impermanence which often causes their real excellence of design to be overlooked.

In 1714 the town and province built for their joint use the quaint brick building on State Street known as the Old State House, from its use after the Revolution by the General Court, before the erection of the State House on Beacon Hill. In 1748 the building was badly damaged by fire, and was altered somewhat in the repairs of the following year. On the façade looking down State Street (the old King Street) there is a wooden balcony, the window leading to it having an architectural enframement of Corinthian pilasters and entablature also of wood. In the carved wooden scroll work

of the gable was the lion and the unicorn, pulled down at the time of the Revolution, but now restored. The building has a wooden clock tower or belfry in three stages astride the roof. These features, and the range of dormer windows, give it distinctly more of architectural character than any previous building. The great changes from those days to these could hardly be more vividly pictured forth than in the picturesque and striking contrast of this Town House of the old provinces with the substantially built and lavishly decorated commercial buildings which now tower around it. To this time belongs Massachusetts Hall, built at Harvard College in 1720, a brick gambrel-roofed, many-dormered building, the most picturesque of the college halls, and which now, with Harvard Hall opposite, groups so well with the new college gate.

CHRIST CHURCH,
Salem Street, Boston, Mass.

The churches of this period also begin to have some architectural pretensions, and are of somewhat different form from the earlier meeting houses. They are still plain rectangles in plan, but are longer in proportion to their width. They have gables at each end and are preceded by a tower, invariably set in the centre of the front. Save in the single instance of the chapel of the royal governors in Boston, soon to be referred to, almost the only features to receive architectural treatment are the spires. These imitate, in general character, the spires of Wren's and Gibbs' London churches but are carried out in wood. With a just feeling for the qualities of the material, the columns used in these spires are made much more slender than their stone prototypes, and for the same reason all the detail is finer in scale. The design being in the hands of the workmen themselves, these modifications resulted naturally and almost as a matter of course. The distinguishing characteristics of the Georgian work in New England, as compared with that in old England, are chiefly due to the fact that in this country the detail was executed almost exclusively in wood, a material easily worked and which lent itself readily to slender forms and to delicate and multiplied mouldings.

The oldest of the brick churches that remain to us is Episcopalian, not Puritan. It is Christ

HARVARD GATE

Church, in Boston, "The Old North," built in 1723, from the spire of which the lanterns were hung in '74 to warn Paul Revere that it was time to ride. It is of the type above described. The old spire was destroyed in a gale—a not infrequent accident to wooden spires—and was rebuilt in 1807, by Charles Bulfinch, following the old design, but not so high. Its interior is unusually interesting, and, with the exception of King's Chapel, is perhaps the finest of the colonial church interiors, very different from the bald and dreary spaces of the seventeenth century meeting houses. The windows, which are in two stories, marking the gallery, have semi-circular brick arches, which occur also in the Old South Church on Washington Street, built in 1729. The graceful spire of the latter is more successful than that of the Old North, and is, with the possible exception of Trinity Church, at Newport, R. I., perhaps the best of our Georgian spires.

KING'S CHAPEL,
Boston, Mass.

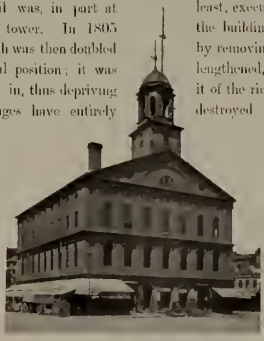
The meeting houses in the country towns at this time were precisely similar in general scheme, but were of wood and were usually bald, box-like structures, absolutely without architectural character, except for some slight treatment of the doorway, and a simple belfry on the top of the wooden tower. The belfry usually consisted of eight slender columns carrying arches, and was surmounted by a bell-shaped roof, terminating in a tall finial. These churches often had porches or vestibules built on the side. Such is the old church at Cohasset, Mass., built in 1747. The old South Church, at Worcester, built in 1763, is similar. Except that it is of brick, the first

chapel at Yale College of the same year is of the same uninteresting character. Its only architectural feature, the spire, was removed in 1829, to give place to an ugly observatory. There was very little variety in these country meeting houses, which, but for their belfries, are without interest, save from association.

The best of the church buildings of the time is King's Chapel, Tremont Street, Boston, the chapel of the royal governors, which in 1749 replaced an earlier building of wood. It was designed by an English architect, Peter Harrison, a pupil of Vanbrugh's, the designer of Blenheim Palace. It is of granite, and its square stone tower was intended to be surmounted by a wooden spire, but this was never carried out. Its fine Ionic portico (unfortunately of wood) was part of the original design, but was not built until 1790. It surrounds the base of the tower and its lines are continued along the rest of the front by pilasters with niches between. The windows along the side are carefully proportioned. Those of the lower story have segmental arches, while the range in the upper story are much higher and have semi-circular heads, a treatment which gives an architectural interest to the whole building lacking in the case of the Old North and the Old South with their monotonous repetition of equal openings. But of greatest interest is the interior of the building, still one of the most beautiful church interiors of Boston. Its flat elliptical ceiling injures it; but the coupled Corinthian columns that support the roof, the richly designed pulpit with its sounding-board, and the excellent proportions, show Peter Harrison to have been a designer of some power, while the delicacy with which it is carried out shows that he found in New England craftsmen well able to second him.

INTERIOR OF KING'S CHAPEL,
Boston, Mass.

Shortly before King's Chapel, another public building of even greater historic importance was erected in Boston, namely Faneuil Hall, the gift to the town of Peter Faneuil, who employed as his designer another Englishman, the portrait painter, John Smibert. The first hall built in 1741 was destroyed by fire, but rebuilt (apparently of substantially the same design) in 1764. It was a market hall, with an open arched space on the ground story and the hall above, precisely similar to the market halls of the English towns. Its first story was decorated with Tuscan, the second with Doric pilasters, and in this case the detail was, in part at least, executed in masonry. The roof was surmounted by a wooden clock tower. In 1805 the building was enlarged under the direction of Charles Bulfinch. Its width was then doubled by removing one of the walls and rebuilding it forty feet from its original position; it was lengthened, and a third story was added. Later the lower story was closed in, thus depriving it of the richness of shadow and vista which it had originally. These changes have entirely destroyed its likeness to an old English market hall, and have ruined its proportions, which must originally have been very pleasant.



FANEUIL HALL,
Boston, Mass.

Peter Faneuil's own house (inherited from his uncle), which stood opposite King's Chapel on ground which in those days rapidly, must have been an excellent example of the substantial brick mansion of those days. It was three stories high, with hip-roof surmounted by a flat, protected by a balustrade. The corners of the front were decorated with pilasters, and the windows of the two lower stories had rusticated flat arches. Its low three-story wings had arcaded verandas, and show that the stories in the main house must have been very high. It had two stone terraces in front, with flights of stone steps leading to the door in the centre of the front. Not so large, but architecturally more interesting, was Governor Hancock's house, built in 1737, near the top of Beacon Hill. Its terraces, the balcony with Palladian window over the porch, and its rich interior made it one of the most attractive houses of the period. It was pulled down in 1863. The fine old Warner house at Portsmouth, also of brick, is somewhat older. It was built in 1723, and is still standing. Somewhat later was the house in Boston occupied by Sir Charles Frankland when he was collector of the port; it was built by a wealthy merchant, William Clarke. Exteriorly it was a substantial but plain brick building

of three stories beside the attic, lighted by dormers in the roof. Interiorly it is described as very rich, with fluted columns, richly gilt pilasters and cornices, marble mantle-pieces, panelled walls, and floors of rich hard woods.

Although in the larger towns such brick houses as these were built, in the country places even the larger dwellings were of wood. The plan was almost invariable. The arrangement of the smaller houses was still the same as in the seventeenth century. The larger houses were an amplification of the same scheme. There was a central hall-way in which was the staircase (often very interesting with twisted balusters and newel posts); on either side opened two rooms, one behind the other. Sometimes the kitchen was placed in an ell at the rear, and sometimes there were wings on either side the main house. The roofs were lower than those of the previous period, sometimes with plain or gambrel gables, but very frequently hipped, and often ornamented with little wooden fences or balustrades over the cornice or back on the roof. Sometimes the plan of the house was square or nearly so, in which case the hip terminated in a peak. The window frames were generally very heavy, of solid timber, the pieces pinned together at the angles with oak pins, and they very often so thick as to project from the face of the wall. The exterior walls are generally of studs, like our modern wooden construction, but the partitions are frequently of plank, the lath nailed directly to it. Sometimes the outer walls are also of plank nailed to the frame, shingled or clapboarded on the outside, and plastered within upon lath nailed to the planking. The brick filling now less frequently occurs. The

WARNER HOUSE,
Portsmouth, N. H.

windows generally have some graceful touch of architectural treatment. The projected frame is ornamented by mouldings, and sometimes there is a moulded enframement with a pediment. The doorway is nearly always interesting: treated with pilasters, a hood supported by brackets, (as in some Newport doorways), or a columnar porch. The pediments over the doorways are sometimes curved and broken, the broken ends terminating in carved scrolls with a finial between, as in the Porter house at Hadley, or the Josiah Dwight house at Springfield (1764). The columns are usually slender and the mouldings delicate. Sometimes the doorway is arched, and there are fan-lights and side-lights fitted with leaded glass. Over the door there is often a Palladian window, and such windows frequently light the staircase landing at the rear. The cornices show a great variety of modifications of the classic cornice, and great freedom of fancy in the forms of brackets or modillions, dentils and cut mouldings with which it is decorated, nearly always in good taste and with refinement of line. The interiors have panelled wainscots, invariably painted white: sometimes only as high as the window sills, as in the Hazard House, Newport (1740); sometimes running to the ceiling, as in the Porter house, Hadley (1713), or Waitt Place, Barnstable, Mass. (1717). Cornices and mantles are often very rich in design. During the first half of the century the detail followed the English precedents more nearly. In the latter half the scale of detail became smaller, and the tendency to multiply mouldings increased, and these were more and more richly decorated with delicate stucco ornament, especially in the mantel-pieces.

OLD SIR WM. PEPERELL HOUSE (1726).

In Salem, Portsmouth, Medfield, Newport, Providence, New Haven, Springfield, Deerfield, Worcester, indeed in all our old towns, these fine old houses are to be found. Referring to the neighborhood of Boston alone, the "Memorial History of Boston" speaks as follows "The dwellings of Governor Belcher in Milton, Governor Bernard in Jamaica Plain, Judge Auchmuty in Roxbury, Governor Shirley on the edge of Dorchester, Ralph Inman in Cambridgeport, Isaac Royall in Medford an unusually

interesting house of 1737), and a whole series of houses on the way to Mount Auburn—mostly confiscated in the Revolution—the Apthorp, the Vassal, the Fayerweather, the Lee and Oliver mansions—still present suggestive memorials of the past. These edifices likewise marked large land estates, with spacious barns, stables, deer-parks, farms and gardens, with barges for the bay and rivers." The Craigie house, which was Washington's headquarters, and which is still better known as the house of the poet Longfellow, might have been added to this list. It is one of the stateliest and most interesting of the colonial homesteads, both within and without.

It is suggestive that the larger number of these more sumptuous estates belonged to families who were loyalists at the time of the Revolution, and many of whom left New England. Such was the Peperell house at Kittery, Maine. It was built in 1730 by Col. William Peperell, the father of Sir William, who was made a baronet for his services at the siege of Louisburgh in 1745. He adopted his grandson, Col. Sparhawk, who took the name of Peperell. At the Revolution, young Sir William being a tory, fled to England, and the estate was confiscated. The house used to be larger than it is now, with extensive outbuildings and slaves' houses, a fine garden and a park stocked with deer extending to the river.

One of the most picturesque and interesting of the old mansions is that at Little Harbor, Portsmouth, N. H. (just across the river from Kittery), built in 1750 by Governor Benning Wentworth, who was appointed governor of New Hampshire on its final separation from Massachusetts in 1741, and who is also associated with the expedition to Louisburgh. It still has its interesting old ball-room and its interior has a modest stateliness which is very interesting.

In Portsmouth itself stands the house of his nephew, John Wentworth, who in 1766 succeeded him in the governorship. The house dates from about 1709. Portsmouth is rich in old houses among which the Governor Langdon house (1784), and the so-called Mark H. Wentworth house (built in the same year by Captain Thomas Thomson, one of the first naval officers commissioned by the Continental Congress), deserve perhaps to be particularly named.

Not all these old houses are of equal excellence. Some are marred by sham stone quoins carried out in wood. Some like the Lee house (1768) at Marblehead are gaunt and high shouldered. But most of them are well proportioned, and there are few that have not the virtues of modest restraint, unpretending simplicity, and a flavor of old-world dignity and distinction.

It is indicative perhaps of the dry puritanical character of the college authorities of those days that the college buildings of the last half of the eighteenth century and the beginning of the nine-

teenth, are almost without the gracious touch which redeems the domestic work from barrenness. The South Middle College (1750) and the South College (1794), the factory-like Lyceum (1804) at Yale, and Stoughton and Holworthy Halls (1805 and 1812) at Harvard are barrack-like in their uninteresting baldness. The earlier halls at Harvard (like Hollis' Hall [1763] from which Stoughton was copied) are better; but our colleges have usually been unfortunate in their architecture.

Toward the close of the century the tendency to extreme fineness of mouldings and in the wealthier houses to an over-lavish use of stucco decorations in mantel-pieces and cornices increases, and is well exemplified by some of the interiors in the houses of the wealthy merchants of Salem, built during the last years of the eighteenth and the first years of the nineteenth century, when the prosperity of Salem was at its height. Many of these houses are of brick and exteriorly do not differ strikingly from the earliest dwellings already described.

The house in Park Street, Boston, at the head of the Beacon Street Hall, since known as the Ticknor house, is a good example of the larger mansions of this time, of which many are still standing. It was built by Thomas Amory in 1804, and used to be known as Amory's Folly, for the great house had soon to be cut up into four, one of which was the house of George Ticknor.

The method of work we have been considering really constituted a living style of building, simple as it was. In spite of the architectural books which found their way hither, it was mainly traditional, handed on among the carpenters from master to apprentice. If a building was to be built there was no question of what style to use; the builders knew but one style. It was a question only how best to use the familiar forms, or modify them to suit the particular case in hand. It rarely degenerated, like the work of the artisans of to-day, into merely mechanical performance, and continued in out-of-the-way country places (especially in Vermont and western New Hampshire), producing good results in many a simple farmhouse as late as 1830 or 1840, the last flicker of the old artistic craft spirit.

NEW ENGLAND ARCHITECTURE OF THE NINETEENTH CENTURY.

ITH the nineteenth century a new temper gradually makes itself felt. The story of New England architecture during this century is the story of the utter ruin of taste wrought by the decay of the old artisans and the confusion resulting from the introduction of the varying fashions and revivals which have distracted the architecture of England; though in England the confusion has been ameliorated through the existence of an educated and recognized body of architects. It is the story also of the gradual emergence from this state of things of the educated architect whose work is sadly needed to bring order out of this chaos; an emergence that will not be complete until the public has learned to distinguish between the thoroughly trained practitioner, who has been through a long course of severe artistic and practical training and the tasteless and professionally uneducated person who chooses to call himself "architect" and who owes his measure of success mainly to the arts of the clever and sometimes unscrupulous salesman.

At the very outset of the century we meet with our first architect, Charles Bulfinch; in his work, in his character, in his standing before the community all that we should desire an architect to be. Direct training for his profession he had none; but he was a man of unusual natural ability, had been early drawn to take an interest in architecture and had the advantage of European travel. Moreover he still lived in a time, when as yet there was no more question as to the style in which a building should be built, than there was as to the language in which a man should express himself; a time when the architectural problems to be solved were simple. An architect's training therefore, if he had ability, was also a comparatively simple matter. It is to Bulfinch's credit that he did not allow himself to be confused by the variety of work he must have seen in his European journey. It is probable, however, that he had no eyes save for the classic architecture which in those days was alone regarded as worthy an educated man's attention. He mentions the theatre at Bordeaux, St. Peter's and the Roman ruins, but has no word for the Gothic cathedrals. His work attaches itself closely to the Colonial or Georgian work of the previous period, especially in some of its detail, in which, however, he may to some extent have relied on the artisans of the day, who still had their

STATE HOUSE,
Boston, Mass.

traditions. But his designs have a more distinct flavor of the classic Italian Renaissance, the "Palladian," as it was called in England where it was in vogue. Palladio's treatise on the orders, Soane's "Sketches of Architecture," and other such books were in his library.

One of his first works was Franklin Place, on Franklin Street, Boston, a crescent of houses treated in one composition which had as its centre the old Public Library building over the archway which gave its name to Arch Street. This was pulled down in 1855. In the same year, 1793, he began the first Boston theatre. As has been remarked with regard to it, "It is a little singular that the first theatre to be built in Boston should have had more of the individual character of a theatre in external aspect than any now standing in the city." Unfortunately this building, which was of excellent design with Palladian windows and a Corinthian portico, was burnt down four years after its opening. It was rebuilt, and in its new form stood for many years, but externally was of much simpler character. Between 1795 and 1798 Bulfinch carried out his masterpiece, the State House in Boston, which has but recently been saved from wanton destruction; but which now has been judiciously restored and made as nearly fire-proof as possible. It is of brick, with its external colonnade, the window enframements and the cornice of wood. In the case of colonnade, the shafts of which are each of a single pine trunk and which shows an unusual and very effective grouping of columns, the usual proportions of the Corinthian order are followed, but in the detail about the windows and elsewhere the classic forms are modified to conform to the nature of the material in which they are executed; there is no imitation of the forms of stone architecture. The two great apartments within the building, the chambers of the Senate and the House, are as excellent in design as the exterior, and while having much more of architectural character than anything built in the previous period, what is best in the traditions of the earlier work is preserved. It is curious that many of the finer details of the exterior in connection with the wooden trimmings—especially the delicately modelled capitals of the pilasters in the window enframements—were carried out in terra-cotta instead of in stucco or in wood.

In the long list of Bulfinch's interesting and dignified buildings it will be possible here to refer only to a few of the more important; but this is the less to be regretted since Mr. Bulfinch's life and work has lately had full, adequate and most entertaining treatment at the hands of his granddaughter, Miss Ellen S. Bulfinch. One of his best works (though much simpler in design it is hardly to be placed second even to the Massachusetts State House) is the old Suffolk Court House, later used as the Boston City Hall. Erected in 1810, in 1862 it was torn down to make place for the present pretentious and clumsily proportioned home of the city government. The building was of granite. The

design makes no use of colonnades or porticoes or other such extraneous features, but depends for its effect wholly on good mass, good proportion and an agreeable arrangement and spacing of the windows and judicious contrast between round-arched and square-headed openings. It shows what can be accomplished by a right use of the simplest means. The building was three stories high. The stories in the central portion, which projected from the front, were somewhat higher than those of the wings, which ended also in slightly projecting pavilions. The contrast in size between the three pavilions and their crowning pediments, the central one larger and higher, was most happy. The central mass had a hip roof, terminating in a small, open, octagonal lantern or "cupola," surrounded by a balustrade. Absolutely simple as the building was, it would, if happily it were still standing, be one of our most successful public buildings.

In the previous year he had, we know not how, been led to attempt, in the building for Dr. Channing, on Federal Street, Boston, the first Gothic church in this country. It was of brick and wood, a poor travesty of Gothic, and fortunately his only attempt in this direction. "He has given the proprietors a Gothic plan, wishing to introduce something new among us," is his mother's statement. It was the first indication of that desire for novelty which was so fatal to our architectural development and is noteworthy as the first step in that confusion of tongues which later led to the ruin of all taste in this country. He built some seven churches beside this. The best of these were the New South Meeting House at Church Green on Summer Street, Boston, a stone church with wooden Roman Doric portico of four columns and a wooden spire of the type of the Wren churches, and the Unitarian Church at Lancaster, Mass., which departs somewhat more from the type of eighteenth century meeting house in the wings or buttresses on either side the base of the tower and in the circular colonnade surmounted by a dome with which the tower is crowned instead of the usual Wren spire. The pulpit in this church is of somewhat unusual and very charming design and is as delicate in detail as anything of the previous period. In 1814 he built University Hall at Cambridge, Mass. It then contained the dining hall and chapel besides class rooms. Later the chapel was cut in two by a floor, and its Ionic pilasters and the galleries were removed. The room has recently been restored (with the exception of the galleries) for use as the meeting hall of the Faculty. The building is a rectangular structure of granite with Ionic pilasters of wood decorating the front. The agreeable contrast between the large arched windows of the chapel (now the faculty room) and the smaller rooms on either side, shows the same careful study in the proportions of openings that we found in the case of the Suffolk Court House.

In 1829, was built from Bulfinch's designs, the State House at Augusta, Maine. It is similar

in scheme to the State House in Boston, but not so rich in composition. The colonnade instead of the grouped Corinthian columns has evenly spaced Doric columns surmounted by a pediment. The dome is low, but, though simpler, the composition is quite as dignified and harmonious as the earlier design.

NATIONAL CHARACTERISTICS IN ARCHITECTURE.

IT will be seen that Bulfinch, although introducing to some extent a more academic following of the classic forms, still in the main (with the one exception of his Gothic church) continued the earlier traditions. Practically all the work of the first twenty years of the century is to be classed as "Colonial" or "Georgian," although a gradually increasing tendency toward academic formalism and toward a mechanical and unthinking following of the formulas laid down in the books is to be noted. At the same time, whatever distinctive quality had hitherto marked the architecture of New England, as compared with that of Pennsylvania or Virginia for example, now gradually disappeared. From this time forth such characteristics as its architecture possesses it holds generally in common with the country at large. From now on local characteristics are to be less and less observed, and the story of New England building is in the main simply a fragment of that of the nation.

Bulfinch did not long stand alone as an architect. Park Street Church was built in 1810—(the same year as Bulfinch's Gothic church) from the designs of an English architect, Peter Banner. The practical identity of style here and in England could not be better illustrated than by this Englishman's work. The building differs from similar English churches mainly in the baldness of the body of the church, which was of brick, and in the fact that the spire was carried out in wood rather than in stone. On the other hand the slenderness of proportion of the columns in the spire may perhaps be due to the native carpenters who carried out the work. For in detail this spire follows the old traditions.

Somewhat later in St. Paul's church on Tremont Street, Boston, we have the forms of the Roman temple employed in church building. As a temple-portico the front has a certain success, it is carried out entirely in freestone. The building was the work of Solomon Willard and Alexander Parris. Willard was born in 1783 at Petersham, Mass., and was the son of a carpenter and had some reputation as a carver in wood and stone. The Ionic caps of St. Paul's are said to have been carved by him, as were also the capitals in the steeple of Park Street Church, and the panels in the front of

Mr. David Sears' House (now the Somerset club) on Beacon Street, one of the most successful city houses of the time and in which the Greek detail (to be referred to directly) was used. Willard also designed Bunker Hill Monument, an obelisk-shaped tower of granite.

The other architect of St. Paul's, Alexander Parris, was architect also of the Quincy Market, of which the corner-stone was laid, April 22, 1825. The Market was opened two years later. The building is of granite, two stories in height, and is 535 feet long and 50 wide. It has a portico of Tuscan columns at each end, of which the shafts are granite monoliths, and a low dome in the centre of its length. It is a simple and dignified composition, impressive from its substantial construction in block granite and entirely suited to its purpose. Parris was architect also of the U. S. Arsenal at Watertown, Mass.

About this time America was invaded by the revival of Greek architecture, which since the last years of the 18th Century had become dominant in England owing to the profound effect produced by the publication of Stuart and Revetts' "Antiquities of Athens," the first volume of which appeared in 1762. This book first made known to the world the glories of Greek architecture, and led first of all to its study and finally to an attempt to revive the style and apply it to modern uses. Books for builders now ceased publishing the Roman orders according to Palladio and Vignola and introduced the Greek orders instead. As these books found their way to America the Greek forms were reproduced here also. Public buildings and even private houses must now be preceded by a Greek temple portico. All the detail reproduced, with such precision as the builders were capable of, the detail of the Greek temples of the Athenian acropolis as it appeared in the books. Absurd as this proceeding was, in not a few instances it produced dignified and even impressive results, and was at any rate better than the solecisms, self-styled, "Gothick," that followed. But, as in England, it had the effect of bringing to an absolute end such knowledge of the traditional architectural forms and ability to handle them with freedom as still remained to the craftsmen of that day. It destroyed the "Colonial and made all natural developments of architectural style impossible in America at any rate for a long time to come.

The first building in New England to ape the new Greek manner, was the Tremont House in Boston, which has only recently been pulled down to give place to one of the new office buildings. It was of granite and had a dignified but somewhat bald front in three stories above the basement. It had Greek pilasters at either end of the front and a simple Grecian cornice. Its windows were plain rectangular openings, without enframement except in the first story. In the centre was a

Greek Doric four-columned portico, (its order copied with tolerable accuracy from that of the temple of Theseus at Athens). The shafts were granite monoliths. The low roof was surmounted by a cupola in the form of a small circular Greek Ionic temple. Its plan was very good, and ingeniously adapted to the irregular site, showing no little ability in this direction on the part of its architect, Isaiah Rogers. The corner-stone was laid on the 4th of July, 1828. An illustrated description of the Tremont House published in 1830 was one of the many publications which put these Greek details into the hands of the carpenters and masons throughout the country. In the preface to this volume it is stated that "the many architectural details will probably be interesting to mechanics; since the designs of the principal part of the ornamental work of Tremont House, either as precise copies or general imitations, were derived from books not easy to be obtained, and have not before been executed in this country." And in the body of the book we learn that "the selection and execution of the decorated parts of the façade exhibit the classical taste of the Architect, and his judicious adherence to the established principles of Grecian architecture." The building was by far the most important hotel that had hitherto been erected in New England, if not in the country. The spirit in which it was undertaken is indicated by the inscription on the plate set under the corner-stone: "A desire to promote the welfare and to contribute to the embellishment of their native city led the proprietors . . . to undertake this work. In its accomplishment they were aided by the liberality of the persons whose names are enrolled on the parchment in the glass case beneath."

The Greek mania produced its crop of publications also in this country. The description of the Tremont House was followed by such books as "The Modern Builders' Guide," by Minard Lafever, architect, the first edition of which was published in New York in 1833, which not only gave the Greek orders copied from Stuart and Revett and details of the mouldings, but a series of designs in the Greek manner of porches, doorways, mantel-pieces, interiors, and a complete design for a country villa, with full instructions for drawing all mouldings and details. These books in the hands of the carpenters and builders produced those "precise copies" of the Grecian manner of which every New England town can show a quantity. There is no longer any modification of the detail or the proportions to make them appropriate in any degree for execution in the wood in which these country buildings are invariably carried out, there is no longer a trace of the craftsman's feeling for the nature of his material: but the features and details of the stone architecture of the ancient Greeks are bodily transferred to wood, and forced to subserve the incongruous requirements of a wooden house or church. Houses of box-like proportion are preceded by huge Greek, Doric or Ionic porticoes, with hollow columns of wood, some

times two or three feet in diameter, which run up two or three stories, darkening the rooms behind them: absurd travesties which make the Greek forms ridiculous. Executed in granite they are less absurd, though somewhat bald and bare without the sculpture with which Greek architecture, which was usually of marble, was always intended to be associated.

The Tremont House was followed in Boston by the Court House, built behind Bulfinch's building, and which, more fortunate than its more beautiful neighbor, still stands. Its architect was Solomon Willard, already mentioned. It is a long, somewhat monotonous rectangle, substantially built of granite blocks. Its massive simplicity gives it a certain dignity; but the building is almost without architectural treatment save for its Greek Doric portico on Tremont Street. Much more successful is the Boston Custom House, which was built in 1833 from the designs of Ammi B. Young. The building is well composed, and the Doric porticoes, with their huge monolithic shafts of granite, and the granite dome that surmounts the whole, form a dignified and impressive, if somewhat cold composition. Another excellent work of Young's was the granite Court House at Worcester, built in 1845. It is somewhat characteristic of the estimation in which architects have been held in our community, that in the Worcester County History while all the members of the Building Committee and others connected with the enterprise are named, Mr. Young's name does not anywhere appear. One might infer that the design was due to the sagacity of the Building Committee. In the portico that form of Greek Corinthian order is used, whose most familiar example is in the little porches of the Tower of the Winds at Athens; but in the Worcester Court House the granite columns are thirty feet high and have monolithic shafts three feet in diameter. The building was a plain rectangle in plan, the side treated with pilasters: an improvement in this respect on Willard's

CUSTOM HOUSE,
Boston, Mass.

Boston Court House. It is now being much enlarged and reconstructed, preserving, however, the portico and the general character of Mr. Young's dignified design. It is interesting to note that to Mr. Young's talent is due the Treasury building in Washington, one of the most impressive buildings which the Greek fashion produced in this country.

Buildings of this substantial type are not infrequent at this time. The city hall at Salem (1838), now altered, was of granite, with a pilastered front of Grecian character. The old Court House at Salem, built in 1841, has a front which resembles on a smaller scale that of the Court House at Worcester. The "Treasury" of Yale College at New Haven, built in 1832, is in the Greek manner, of brick, covered with stucco.

A few years after the introduction of this copyism of ancient Greek architecture, but running side by side with it, was a mania for sham Gothic, especially in churches. A Greek temple done in wood, with a pseudo Greek steeple astride the ridge, of which there are many in New England, is hardly so objectionable, ugly as it is, as these so-called Gothic churches, even when executed in Quincy granite. The Greek forms were, at any rate, faithfully copied; the mediæval Gothic forms were travestied and coarsened to the point of vulgarity on account of the difficulty of executing them in granite, as well as because of the utter ignorance of Gothic forms on the part of the designers. When these forms were copied in wood, and wooden boxes were built to represent Gothic buttresses, the effect was even worse. Of the granite buildings of this type, one of the most melancholy is Gore Hall at Cambridge, the library of Harvard University, built in 1841. It is a belittled travesty of King's College Chapel at Cambridge, England:—may the shade of Cloos forgive us for naming his building in the same breath! Fortunately the travesty is less apparent now that Gore Hall has been chopped into and enlarged. It were a pious deed to bury it in a great new library, of which the University stands greatly in need, in a style, it is to be hoped, more in harmony with the dignified old colonial buildings which are its chief ornament. Yale also has a library in the granite Gothic of these years; it dates from 1843 to 1846, and is somewhat less crude and more agreeable in composition than the Harvard example.

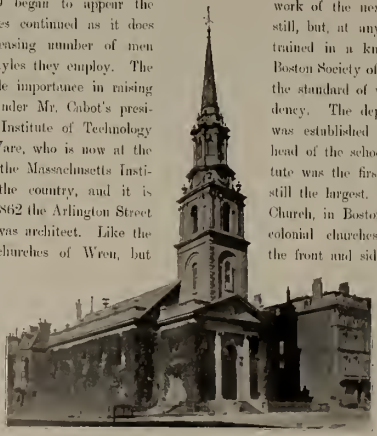
Meanwhile, especially in the wooden churches, the type of New England meeting houses which had been developed from the precedents of Wren and Gibbs in England, continued to be employed side by side with the other forms. But the details were coarsened and became utterly mechanical, while the tendency to ape in wood forms proper to stone now reached the point of utmost absurdity. But some of these churches are better than others: the Evangelical Congregational church at Hingham, Mass., built in 1849, may serve as an example of the more respectable type of church design at this period, while the

Salem Street Congregational church at Worcester (1848), a brick building with all its architectural features and detail of wood, may be taken as an example of the vulgarization of the Wren type. The Mystic church, Medford, of the same year is another. The carpenters had lost all feeling for the forms they made, and all sense of what was appropriate or inappropriate; while there were hardly any educated architects who might have directed their efforts.

The city houses of this time although bald and monotonous, were at any rate unobjectionable in their comfortable and respectable mediocrity. It was the day of the swell front, a feature pleasant in itself within and without, but which became tiresome by constant repetition; for these plain brick houses were all alike in plan and elevation.

The craftsmen, having lost all traditional knowledge, utterly confused by the chaos of styles that had been introduced, were now thoroughly prepared to suffer from the ravages of two other enemies of good taste: the jig saw and the French roof, which came in about 1850. Wooden architecture was now tortured into all sorts of hideous nightmare forms, and when surmounted by the French roof the horror was complete. Added to this was the desire for display, for novelty, for what was showy without much care for what was genuine, which characterized the society of this period. With the result that between 1850 and 1860 there were produced in all parts of this country a series of vulgar buildings full of tawdry shams, uglier probably than anything the world has hitherto produced. Public taste still suffers among us from the existence of these dreadful buildings, and indeed, in spite of the vast improvement that has taken place, structures of this kind still continue to be built, especially in some of the more prosperous country towns. Sham fronts which do not correspond to the buildings behind them, tawdry ornaments which have no relation to the place in which they are set, forms in which there has been no thought of expressiveness, or suitability—indeed, no thought of any kind except of display,—these still abound among us as they do nowhere else in the civilized world. But there has been a reaction, a reaction which, when we look back so few years to the slough of despond from which we are but now struggling—its mud, indeed, is still sticking to our clothing—seems not only astonishing; but what is better, full of promise for the future. The reaction, indeed, began about the time when the disease entered its most virulent stage, about the year 1850. About that year the Deacon house was built on Washington Street, Boston, by a French architect, Lemoulnier. It was a stately and showy building, not altogether without merit, but it introduced the French roof, which, in the hands of men without training, was to produce such woeful results. About the same time Mr. E. C. Cabot, so long president and now honorary president of the Boston Society of Architects, built on Beacon Street the Boston Athenæum, a dig-

unified, well-composed classic building well suited to its purpose and expressive of it. It was among the earliest important works of one of the first of those educated architects, whose advent upon the scene is beginning to bring order out of this chaos Mr. Cabot stood almost alone.



THE ARLINGTON STREET CHURCH,
Boston, Mass.

About 1870 began to appear the work of the next generation of architects, The chaos of styles continued as it does still, but, at any rate, from that time on there are an increasing number of men trained in a knowledge of the principles and forms of the styles they employ. The Boston Society of Architects, which has been a factor of no little importance in rising the standard of work in New England, was founded in 1864 under Mr. Cabot's presi- dency. The department of architecture of the Massachusetts Institute of Technology was established in 1869 under the direc- tion of Professor Ware, who is now at the head of the school at Columbia University. The department at the Massachusetts Insti- tute was the first school of architecture to be established in the country, and it is still the largest.

Already in 1862 the Arlington Street Church, in Boston, was built, of which Mr. Alfred Greenough was architect. Like the colonial churches, it followed in general idea the London churches of Wren, but the front and side follow the precedents of the Italian classic style more closely, and the whole design has a more architectural treat- ment than any of the earlier churches. The great columnar façade and the heavy pilasters on the side are somewhat out of scale with the exceedingly graceful steeple, which is an almost precise copy of that of Gibbs' masterpiece, the church of St. Martin-in-the-Fields in London.

In the country places, while most of the work was exceedingly poor, a few build- ings of respectable design occasionally appear. Such are the post-office buildings at Rutland and Wind- sor, Vt., both of them dignified, simple and well-proportioned buildings of Italian classic style, carried out in brick and stone.

Our architecture continued until recently to reflect the styles of the mother country. During the sixties and seventies the Gothic revival of England made itself felt here, and work was executed by

trained architects, which, whatever its many faults, showed vastly more knowledge of the style employed than appeared in the strange Gothic attempts of the forties. Many of the churches executed under this influence are among our best buildings. The Central Church, on Newbury Street, Boston, by Mr. Upjohn of New York, with its graceful spire, Emanuel Church, on the same street, the First Church, on Marlborough Street, by Messrs. Ware & Van Brunt, and St. John's in Brookline, are among the best examples of this movement, and Memorial Hall, at Harvard College, though less pure in style, is a result of the same impulse.

SPIRE OF CENTRAL CHURCH, Newbury Street, Boston.

The Boston Museum of Fine Arts was the work of Mr. John Sturgis in 1872. It is an elaborate design in so-called Victorian Gothic, and, in spite of obvious faults, is representative of the better architecture of this time. It was the first building in Boston to make extensive use of terra cotta, which was executed in England, as there were at that time no terra cotta manufactories in this country.

The writings of Ruskin produced an effect upon the public mind here as profound as they had in England, and influenced strongly the work of the more educated men. Not only English Gothic, but Italian Gothic, was studied and imitated, and produced such buildings as the New Old South Church (1874), the Hotel Boylston (both by Messrs. Cummings & Sears) and other commercial buildings in Boston, several of the best of which have disappeared as the result of the restless activity of the community, or have been mutilated by changes and additions almost beyond recognition. Probably the most pretentious building, produced in New England by that attempt to apply Gothic forms to modern uses known as Victorian Gothic, was the State Capitol at Hartford, the dome (which since the example set by Bulfinch had become *de rigueur* for State Houses), was carried out with an attempt to harmonize it with Gothic forms. The attempt is clever but cannot be regarded as successful. Indeed such buildings as this only served to emphasize the incongruity of Gothic architecture and the modern spirit.

Meanwhile another fashion was imported from England. This was the attempted revival of the brick architecture of the late Renaissance in England, which was spoken of as the style of Queen Anne. It was much less successful here than in England. Our brick building at this time was much injured by the invariable use of pressed brick which was absolutely without that beauty of texture and variety of color that distinguishes common brick. This

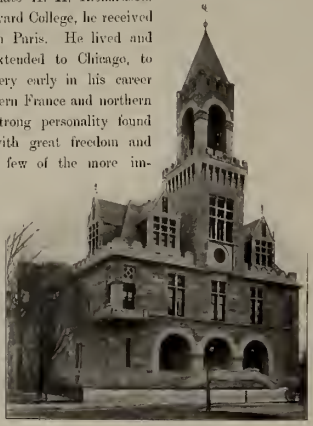
defect was further emphasized by culling the brick to produce uniformity of color, so that the buildings were as monotonous and mechanical in appearance as if painted. Indeed, the ideals of these years were mechanical, not artistic, and this is still largely the case. The mechanic has taken the place of the artistic craftsman, and it is now a struggle for the architect of taste to secure the effects he desires to produce. The brick work was farther injured by the vicious practice of constructing brick walls without apparent bond, or at most with bonding-bricks every six or eight courses; indeed, as the pressed facing brick was of a different size from that used for the backing, it was often difficult to get a good bond. This was not only bad construction, but injured the beauty of appearance of the wall. Under the pressure of the trained architects these vicious practices are beginning to disappear, but the mechanic, if left to himself, will still build his walls with a bond every few courses only, instead of making every other brick a bonding brick (or header), or every other course a course of headers, as the old craftsman would have done. The practices above described are purely American, and are due on the one hand to the desire for a sleek and mechanical appearance of the wall, and on the other, to the desire to build rapidly rather than well.

PORCH OF NEW OLD SOUTH CHURCH,
Boston, Mass.

The so-called Queen Anne revival led in this country, among ignorant builders and half-educated and self-styled architects, to a riot of distorted form which was enough to make the good queen turn

in her grave. The desire for what was "odd" and "up-to-date" led to the use of all sorts of absurd forms, especially in the wooden houses, and every crazy novelty endeavored to commend itself with the name of Queen Anne, or as it was frequently mispronounced, Queen "Annie."

The most refreshing appearance in our New England architecture, the most vigorous personality which American architecture has produced, was the late H. H. Richardson. A Southerner by birth and sympathy, a graduate of Harvard College, he received his architectural training at the School of Fine Arts in Paris. He lived and worked chiefly in New England, though his activity extended to Chicago, to Pittsburgh, to Washington. His sympathies led him very early in his career to a vigorous adaptation of the Romanesque work of southern France and northern Spain. In the robust forms of this primitive art his strong personality found a sympathetic medium of expression which he used with great freedom and power. We have not space to do more than name a few of the more important buildings executed by him in New England. In 1870 was begun the "Brattle Square" church on Commonwealth Avenue, Boston, with its striking campanile whose frieze of colossal figures is by the French sculptor, Bartholdi. The picturesque Court House at Springfield, Mass., was commenced in 1871. His masterpiece, Trinity church in Boston, its great central tower a development from that of the old cathedral of Salmanca, was completed in 1875. Shortly after came the Cheney Building in Hartford, Conn., the first of that series of commercial buildings which established the commercial type in America until the advent of the steel-frame many-storied monsters. Between 1877 and 1879 were built the Public Libraries at Woburn* and North Easton, Mass., the Town Hall at North Easton, and Sever Hall for Harvard University; in 1880 the Public Library at Quincy; in 1883 the Library for the University of Vermont at Burlington. These libraries are all on the same general scheme of plan, and are examples of that adhesion to a type, which had



THE COURT HOUSE,
Springfield, Mass.

* Views appear in another part of this work, see Contents.

TRINITY CHURCH,
BOSTON, MASS.

Peabody & Stearns, Architects

RESIDENCE OF JOHN SLOANE,
Lenox, Mass.

Peabody & Stearns, Architect

WHEATLEIGH,
Lenox, Mass.

once commended itself, and which he continued to improve, which was characteristic of Mr. Richardson, and to which the success and personal character of his designs is to be in part, at least, ascribed. In plan they are frankly unsymmetrical, although carefully balanced, and are the simple, natural outgrowth of the practical requirements of the problem. They have a central entrance-hall and delivery room, a long alcoved stack room to the left and a reading room of smaller dimensions on the right, and have a staircase tower placed on one side of the entrance. This simple arrangement of plan receives most delightfully straightforward and vigorous expression in the exterior, combining both picturesque and monumental character. Notwithstanding their general similarity, each of these buildings has a most charming individuality—a personality, one feels like calling it—of its own. The Library at Malden,* Mass., while differing from the others, was still a modification of the same scheme. The Law School of Harvard University was built in 1893.

To Mr. Richardson's early death at the age of forty-seven it is to be, in part, at least, ascribed that his direct influence on architecture in America was so transient. In part it is also to be ascribed to the disgust felt by his immediate pupils at the ignorant travesties of his manner which everywhere sprang up, exaggerating its faults and missing its virtues. But his indirect influence was strong and is still potent. Some few excellent works in his manner were indeed carried out after his death by his pupils; but all of them seem now to have given up the attempt to follow directly in his footsteps. In truth, the quality of his work was too personal to make this possible.

It has already been indicated that side by side with the work of the few architects of thorough training the great mass of building carried out in New England continued of the poorest. This contrast still continues, although the number of educated architects has enormously increased. In 1870 there were hardly a dozen firms of architects in Boston whose members could claim training for the work of their profession; outside of Boston there were in New England hardly any whose work was even respectable. Now the case is different; Boston is fully supplied with trained practitioners, men of taste and ability who have been through years of the most severe training in the technical schools and the offices, and nearly every important city of New England has its educated architects, while the best work of these men compares favorably with contemporary work in Europe. On the other hand there is much work, especially in our country towns, which is contemptible in its tawdry ornament, its ridiculous shams, its cheap straining after effect and its utter misuse and abuse of architectural form. No other civilized country can show such a vast and barren mass of vulgar and illiterate work as we

* Views appear in another part of this work, see Contents.

suffer from in America, and its narrowing and blighting influence in many a weary suburb has seldom been sufficiently taken into account. But the difficulty now comes not so much from lack of trained architects as from lack of taste and discrimination on the part of the public. As the public learns to distinguish between good and bad architecture, as it learns to discriminate between the trained practitioner and the ignorant charlatan, and insists that the architect it employs shall have had adequate training for the art he professes, we may look for still greater improvements in our architecture than have yet taken place. Too often it now happens that work, sometimes even of importance, falls into the hands, not only of men inadequately trained, but of men ignorant of the rudiments of their art. Nevertheless the improvement in public taste has been rapid, and is likely to continue. The greatest danger that now confronts us is from the introduction of the decadent taste of contemporary France by men trained at the School of Fine Arts in Paris, not all of whom have been able to discriminate between what is excellent and what is vicious in the influence of that wonderful institution. But so far the slavish and undiscriminating importation of the latest Parisian novelties in architecture has fortunately found but little favor in New England.

Perhaps the most promising, certainly the most expressive and characteristic, recent work is to be found among domestic and commercial buildings. The city houses, the suburban dwellings, the great country mansions (miscalled cottages) which abound along the north and south shore in the environs of Boston; at Newport, R. I.; at Lenox, Mass., and elsewhere are, very many of them, thoroughly expressive of what is best in our home life, and they are admirable examples of architecture. Some of them make use of colonial precedents, in other cases the forms of English domestic architecture or of the Italian villa have been used, not always appropriately or with the same success, but frequently with thorough and sympathetic knowledge of the precedents employed, and with free adaptation to the conditions of each case. In commercial buildings the elevator and the steel frame have produced in our cities the many-storied giants which are peculiar to the great American cities. In New England a protest against them, as destroying the beauty of our streets, as robbing neighboring property of needed light and air, made itself felt from the first. In Boston the height of these buildings is now fortunately regulated by the width of the street, and no building other than church spires or towers, can be built higher than one hundred and twenty feet. None of them can therefore in the future reach the height of the Ames building in Boston, one of the finest of these buildings, which stands in striking contrast to its opposite neighbors the old State House and the commercial building on the adjoining corner of State Street which, small as it now seems, once boasted itself "the tallest build-

AMES BUILDING.
Boston, Mass.

Sheperd, Rutan & Coolidge, Architects.

BOSTON PUBLIC LIBRARY.

ing in Boston." But further limitation of height, especially in proportion to the width of the street, is still needed. In Boston, in Worcester, and in other cities, many of the great commercial palaces built of late years have an interesting and striking architectural character, and the ability shown in handling this entirely new and difficult problem is promising for the future development of architecture in America.

Perhaps one of the most interesting types of American building is the American school house, which differs in many ways from the school-houses in any European country. Its best development is, perhaps, to be found in New England, especially in Boston and its neighborhood. In its architectural style it generally follows and develops the precedents of colonial architecture and of the similar Georgian work in England, but it is not without features whose origin is to be traced directly to the Renaissance of Italy. This work is, perhaps, the most promising, as it is the most distinctive, development of recent New England architecture, and is found not only in the school-houses, but in dwellings in city and country, in town halls and in some of the more recent and more successful buildings at Cambridge for Harvard College.

TOWN HALL,
Bistere s, Mass.

It must be confessed that our recent ecclesiastical work is the least admirable. It is here that the worst travesties of Mr. Richardson's manner are found, while the best church work now being done is undoubtedly that which follows the precedents of English Gothic architecture.

One other movement remains to be spoken of: the direct revival of the forms of the classical Renaissance of Italy, which has produced a number of the finest of our recent buildings, especially the superb Boston Public Library, by Messrs. McKim, Mead and White. The building, it must be con-

fessed, is faulty in plan and lacking in that unity of expression which comes of entire harmony of plan and exterior. But the courtyard, the façade on the square, the great staircase hall, the impressive reading-room, are each of them among the finest things which American architecture has produced. Another exquisite little building by the same architects, and still more strikingly Italian in style, is the Walker Art Building at Bowdoin College, Maine. Both buildings are as substantial and permanent in construction as they are beautiful in design, a respect in which the best of our recent buildings differ strikingly from the most ambitious structures of one hundred years ago.

A somewhat freer use of Italian precedents is shown in such buildings, as the Worcester City Hall, by Messrs. Peabody and Stearns, except for a certain heaviness of detail, one of the most successful of recent buildings of its class.

The improvement that has taken place in our architecture within the last score of years, within even the last decade, is encouraging, but improvement is still needed. We suffer in this country as in England from the constantly changing architectural fashions, which prevent any consistent development along a single line. Amid our modern conditions, which bring together the ends of the earth and concentrate all the centuries in the present moment, this is perhaps inevitable. It is one of the conditions of modern work. Under these conditions it is obvious that any degree of excellence in architecture is only to be obtained from the thoroughly educated architect, the man of trained taste, of scholarly knowledge, familiar with the causes which have produced the varied forms he uses, understanding the significance of these forms and able to use them freely, logically and expressively to meet the varied wants of our complicated civilization. As our building work comes more and more into the hands of such men, we can, amid the babel of fashions, look forward to the future with confidence and hope.

WALKER ART GALLERY,
Bowdoin, Maine

THE LONGFELLOW HOUSE.

CAMBRIDGE.

THE LONGFELLOW HOUSE, hallowed from its associations with Washington as well as with the poet, is one of the finest types remaining of the elegant country mansion of the Provincial period. When it was built, in 1759, nearly two decades before the Revolution, it was in a neighborhood of stately estates, each covering broad acres, occupied by families connected by blood or marriage, and distinguished by their wealth, acquired mostly from plantations in Jamaica and in West Indian trade. They were all Loyalists in the pre-Revolutionary movements, and that part of the Old Road, now Brattle Street, Cambridge, where their mansions fronted, came to be called "Tory Row," up and down which, as Lowell has pictured, their scarlet-coated, rapiered figures creaked in red-heeled shoes, lifting the ceremonious three-cornered hat and offering the fugacious hospitalities of the snuff-box.

Colonel John Vassall, the builder of this mansion, was a descendant of that John Vassall whose ships-of-war, fitted out at his own expense, joined the English Royal Navy to oppose the Spanish Armada, and a grandson of Leonard Vassall, the first John's second son, who came to Massachusetts and left a numerous, well-fortuned family. Nearly opposite was the mansion in which Colonel John's father, another John, had lived twenty years before this house was erected, and where then was living the colonel's uncle, Major Henry Vassall and his wife Penelope, a daughter of Isaac Royall of Medford, who brought a fortune from Antigua, with his family and slaves, in 1737, and built the

Royall house, still standing in Medford, a relic of its former grandeur. Next above, on Colonel John's side, was the Lechmere mansion, built about a year after his; and above that the seat of Colonel George Ruggles, who also won a fortune as a Jamaica planter, and had married Major Henry Vassall's sister; while the row ended in the Andrew Oliver mansion which in later years became "Elmwood," the birthplace and home of James Russell Lowell.

At the outbreak of the Revolution Tory Row was deserted by its occupants, and their estates were confiscated. This house was assigned to Washington for his special dwelling and headquarters, and it was occupied by him from almost immediately after his taking command of the American Army on Cambridge Common, through the Siege of Boston. After the war it was sometime the home of Nathaniel Tracy, a merchant from Newburyport, who had successfully ventured one of the largest fleets of privateers during the struggle; then the home of Thomas Russell, an opulent Boston merchant; then of Andrew Craigie, who had been "apothecary general" of the northern department of the army, and who closed here, in 1819, "an active life checkered by vicissitudes;" then of his widow, who pieced out her narrowed income by making the mansion a lodging place for Harvard professors; and then of Longfellow from his first connection with the college, in 1835, through his entire career, and till his death here, in 1882. First coming here in Madam Craigie's time, and occupying the room which had been Washington's chamber, the mansion became his own in 1843, through the gift of Nathan Appleton, of Boston, whose daughter, Frances Elizabeth, the poet married that year. Before his ownership, among Madam Craigie's tenants were Edward Everett, Jared Sparks and Joseph Worcester, the lexicographer.

The mansion is especially distinguished, architecturally, for its fine proportions and dignity of aspect. Standing back one hundred and fifty feet from the roadway, with open spaces on either side, and an approach through an old-fashioned yard, shaded by noble elms and beautified by masses of

THE LONGFELLOW HOUSE,
Cambridge, Mass.

shrubbery, it is so placed as admirably to set off its striking details. The broad and well sheltered side piazzas add character to its effective façade. The massive door, with its heavy fastenings and brasses, the same now as in the days of Vassall and Washington, gives access to a generous hall twelve feet wide, from which ascends the broad, square, ornamented staircase with landings. At the left of the hall opens the drawing-room, an apartment, lofty for its period, wainscotted in carved panels, with Corinthian pillars on either side of the mantel, where the Vassalls entertained sumptuously, Madam Washington formally received guests at headquarters, and the poet welcomed famous literati of his time. On the other side of the hall, opposite the drawing-room, is the pleasant room open to the sunshine, which the poet used as his study, and the general for his office. Behind this, and connected with it, is the handsome library, with columns diversifying the side, opposite the windows, in which the business of headquarters was conducted by Washington's military family. Beyond, across the rear, and separated from the library by another broad, decorated staircase, is the spacious dining-room, almost as handsome in finish and proportions. On the second floor are roomy chambers, that on the southeast corner distinguished as Washington's chamber.

The park across the street, which the mansion faces, felicitously named Longfellow Garden, was established through the efforts of the Longfellow Memorial Association, and thus happily is preserved something of the view which the poet loved, from his window over the marshes and the

> River that in silence windest
> Through the meadows, bright and free,

to the Brighton side, where is now Longfellow Park, which he and others gave to Harvard University, in 1870, to be developed into an ornamental pleasure ground.

EDWIN M. BACON

ART AND ARCHITECTURE IN NEW ENGLAND HOMES, PUBLIC LIBRARIES AND CHURCHES

Picturesque Estates and Country Seats

BY

EDWIN M. BACON

RAILROAD STATION,
North Easton, Mass.
BUILT BY FREDERICK L AMES

NORTH EASTON, MASSACHUSETTS.

NORTH EASTON, in the town of Easton, Bristol County, Mass., situated on that section of the Old Colony division of the New York, New Haven and Hartford system, which runs from Boston to Fall River, and nearly midway between the two cities, is famous as the seat of the extensive shovel manufactory of THE OLIVER AMES & SONS CORPORATION, established in 1804 by Oliver Ames and since having achieved a world-wide reputation. But notwithstanding the conspicuous position of these works in the place, which have given it growth and prosperity, there are few villages built around a manufacturing centre, and deriving their support from the daily labor of mechanics and artisans, that betray so little of the dingy and discolored expression of a manufactering community, and so much of elegance, refinement and taste in the public and private buildings and estates, as this. Indeed the latter so dominate the picture of the village that the workshops are subservient to their beauty, as the black and oily engine in the middle of the steamship is lost sight of in the spectacle of the luxurious structure to which it gives life and power.

THE RAILROAD STATION.

THE first object to strike the eye of the visitor to North Easton, aside from the series of stone buildings constituting the shovel works, which are grouped on the westerly side of the railroad, is the picturesque stone railroad station on the easterly side, with its long overhanging roof, its low walls, broad windows at the back beneath wide-springing arches, and its great round-arched carriage porch. This station was a gift, not so much to the railroad as to the village which its beauty serves to enhance, of the late Frederick Lothrop Ames, son of the second Oliver Ames, the president of the Union Pacific Railroad, and grandson of Oliver Ames, the founder of the shovel works. It is the first of a number of notable works of the eminent architect, the late H. H. Richardson, in North Easton, which give distinction to the village. The material of which it is constructed is Braggville granite, with trimmings of brown sandstone. The grounds adjoining it on the easterly side are tastefully laid out and finished with concrete sidewalks and driveways. It is altogether such a station as the railroad corporation would never have ventured to build, and reflects credit on both the taste and liberality of the benefactor. Mr. Ames was born in North Easton, and it was his aim in this gift to make the railroad entrance to his native village and the place of his summer residence agreeable to the eye of visitors.

OAKES AMES MEMORIAL HALL,
North Easton, Mass.

THE OAKES AMES MEMORIAL HALL.

OF the public buildings, all within easy walk of the station, one of the most striking is the Oakes Ames Memorial Hall, erected by the children of Oakes Ames (son of the founder of the shovel works), builder of the Union Pacific Railroad, as a memorial to their father. This was designed by the late H. H. Richardson and completed in 1881. Placed on a ledge of native rock, at a high elevation above the road, its architectural features are well set off. It is built of North Easton granite up to the second story, and above of red brick, with trimmings of red sandstone, and roof of red tiles. The octagonal tower is of stone to the top, and rises seventy-four feet. The building is about ninety-six feet in length along the street line, the front handsomely ornamented by the arcade, twelve feet wide, supported by five arches. Over the front dormer-window appears a monogram with the letters O. A., and above the frieze which ornaments the tower are to be seen the twelve signs of the zodiac. The approach by a series of short flights of broad stone steps to platforms, harmonizing with the natural stone work, is dignified and effective. Within the arcade is a tablet bearing the words, "This building was erected in memory of Oakes Ames by his children." On the entrance floor are two small halls, and on the second floor is the main hall, fifty-nine feet long, exclusive of a stage, and forty-seven feet wide, with anterooms. The entire building is devoted to the use of the town for such purposes as may be thought will promote the welfare of the community. Under the direction of trustees of a fund established by Oakes Ames, courses of lectures and a Kindergarten school have been maintained in its halls. Its usefulness as a public benefaction is a worthy monument, not only to him in whose honor it was erected, but also to those by whose liberality the sum of sixty thousand dollars was expended in its construction. It was dedicated with appropriate ceremonies on the 17th of November, 1881, and on that occasion distinguished men in the various walks of life gathered to pay a tribute to the memory of Oakes Ames.

THE AMES FREE LIBRARY.

IN close proximity to Memorial Hall, is the Ames Free Library, an institution which would do credit to a larger town. It was established under the will of the second Oliver Ames, who died March 9th, 1877. For this purpose he bequeathed to the executors "the sum of fifty thousand dollars for the construction of a library building and the support of a library, for the benefit of the inhabitants of the town of Easton." He directed that not more than twenty-five thousand dollars of this sum should be expended in the purchase of the land and in erecting the library building, that ten thousand dollars only should be, in the first place, expended for books, maps and furniture for the library, and that the remaining fifteen thousand dollars should constitute a permanent fund to be invested in stock of the Old Colony Railroad Company, the income to be devoted to increasing the library and keeping the building and its appurtenances and contents in repair. He further directed that after the completion of the building and the purchase of the library his executors "shall convey the same, by a suitable deed of trust securing the purposes above set forth, to five trustees to be appointed by the Unitarian Society of North Easton; and the said trustees shall have charge and control of the building and land under and belonging to the same, and the library and its funds." After the death of Mr. Ames, the bequest was increased by his heirs so that at the time of the opening of the library the entire amount expended was about eighty thousand dollars. Mrs. Sarah L. Ames, his widow, also added twenty-five thousand dollars to the permanent fund, making it forty thousand dollars instead of fifteen.

AMES FREE PUBLIC LIBRARY,
BUILT BY OLIVER AMES, JR.,
North Easton, Mass.

A DESCRIPTION OF THE LIBRARY BUILDING.

SECOND in the series of beautiful public libraries designed by Richardson for New England towns, this building displays some of the best fruits of his genius. It is built entirely of stone, the local granite being used, with Longmeadow sandstone trimmings, the roof red-tiled, and the shapely tower with stone roof. In the exterior design the noble arch of the entrance, in the gable, is the commanding feature, although all the details of the façade are marked by dignity and refinement. The doorway opens upon the waiting-room, with the reading-room at the right, and the library and stack room at the left. The reading-room is finished in black walnut and cheerfully lighted. A conspicuous feature here is the massive fireplace of red sandstone, with stone work on either side and above, extending to the ceiling, beautifully carved, in the centre of which is set a bronze medallion of Mr. Ames. The stack room is finished in polished butternut, and artistically designed, with barrel vault, and delicately carved wood work on the gallery faces and supports.

THE UNITY CHURCH OF THE UNITARIAN SOCIETY.

OT far from these fine examples of Richardson's work, in the same part of the village, is the Unity Church of the Unitarian Society, which was built by Oliver Ames, the giver of the library, in the last years of his life, and contains a number of beautifully designed memorials to various members of the Ames family. This edifice was designed by John A. Mitchell, a nephew of Mr. Ames. Though Mr. Mitchell has of late years been better known as the editor of *Life*, in New York, he early distinguished himself as an architect, and this structure is a most creditable example of his work. It is built of North Easton granite, with trimmings from a quarry in Randolph. Two memorial windows enrich the interior, one in memory of Oakes Ames, given by his sons, Oakes Angier and Oliver Ames (the third of the name), and the other in memory of Helen Angier Ames, daughter of the giver of the church, given by her mother, Mrs. Sarah Lothrop Ames, and her brother, Frederick Lothrop Ames. Both are fine specimens of glass coloring and decoration, but the latter, designed by John Lafarge, is believed to be not surpassed in beauty by any memorial window in the country. In a recess at the left of the pulpit are Memorial Tablets against the walls, one to the first Oliver Ames, who was the founder of the Unitarian Society in North Easton; another to Oliver Ames, the giver of the church; and a third to his wife, Sarah L. Ames, who survived him thirteen years, dying in 1890. These also are of fine design; but the most beautiful memorial work here is the Screen and Pulpit erected to the memory of Frederick Lothrop Ames (who died in 1893), by his wife and children. This is of oak, extending nearly across the end of the church, delicately carved in rich detail, of rare beauty in design, and exquisite workmanship. It includes the low gallery for the singers at the pulpit side. Within the church grounds, and nearer the street, is the stone parsonage, its architecture harmonizing with the church, for the erection of which Mr. Ames also made provision in his will.

UNITY CHURCH,
BUILT BY [illegible],
North E[illegible], Mass.

THE VILLAGE CEMETERY

VILLAGE CEMETERY, near by, or the Unity Cemetery, as it is now called, laid out in 1876, was a gift to the town by the Oliver Ames & Sons Corporation. It embraces about five acres of picturesque land, surrounded by a stone wall about seven feet high The first burial service held in the enclosure was at the grave of the second Oliver Ames, who died in 1877. Those members of the Ames family who have died since the cemetery was finished have been buried here. Among them have been Oakes Ames and his wife Eveline Orville Ames, the second Oliver Ames and his children, Helen Angier Ames and Frederick Lothrop Ames, and Governor Oliver Ames, the son of Oakes Ames. The remains of the first Oliver Ames, who died in 1863, were removed from the burial ground in which they were originally deposited and placed here, but the remains of his wife, who died in 1847, were left undisturbed where they were then buried. The cemetery is managed by the Village Cemetery Corporation, incorporated in 1878, and its by-laws provide that no fence, hedge or curbing shall be placed within it. The second Oliver Ames bequeathed the sum of ten thousand dollars for its perpetual care.

THE OLIVER AMES SCHOOL.

NOTHER attractive building in which are united beauty of design and harmony of proportion, is the Oliver Ames School, a gift to the town of the late Governor Oliver Ames. Its erection was in the fulfillment of his desire to establish, by a more conspicuous gift than he had previously made, some memorial which should be of positive and lasting benefit to the community; and in the need of new high-school accommodations, to which his attention was called by a friend who knew his wish, he recognized the opportunity which he "would have chosen above all others." Undertaking the work at once, he hoped, though in declining health, to see it completed and the building occupied. But this hope was not realized, for he died October 22, 1895, more than a year before the dedication of the building, which occurred on the 12th of December, 1896. The ceremonies on this occasion were of unusual interest, taking the character of a memorial of the benefactor, in which dignitaries of the State and other prominent men participated. The building is in the colonial style, designed by Fehmer & Page, architects, of Boston, and well nigh completes the variety which the architecture of the village presents. It is constructed of English yellow brick, with limestone trimmings, and the approach is by a series of broad marble steps. Over the door is the inscription, "Oliver Ames School. 1895." From the vestibule, finished in oak, a few steps lead to the rotunda, which extends through two stories to the dome, finished in stucco work. At the rear of the first floor is the assembly room, and recitation rooms occupy the floors above. The finish throughout is in ash. The most approved modern improvements and conveniences in school-house fittings are supplied. The total cost of the structure was seventy thousand dollars. A school-house also stands in the village which was built for the town by the Oliver Ames & Sons Corporation in 1869.

OLIVER AMES HIGH SCHOOL.
North Easton, Mass.

GATE LODGE AT LANGWATER.
ESTATE OF MRS. FREDERICK L. AMES.
North Easton, Mass.

"LANGWATER,"

COUNTRY SEAT OF MRS. FREDERICK LOTHROP AMES

OF the private estates which contribute so much to the attractiveness of North Easton, "Langwater," the country seat of Mrs. Frederick Lothrop Ames, is the largest in extent, and richest in natural charms. One hundred and twenty-five acres of rolling land constitute the park about the mansion house, with a gem of a lake covering about twelve acres as a centre-piece. It is especially famed for its fair floricultural features, but it is none the less noteworthy for the beauty of the effects which it displays in arboriculture. Its development has been a gradual growth of years, the "scheme" in its adornment having been the cultivation of its natural features. The art of landscape architecture is seen in its tasteful arrangement, the graceful curves of its driveways, the "ramble" along the lakeside, the lovely vistas, the fair groves, the informal groupings of shrubbery, the spread of the lawns, but it is art always along nature's lines.

THE GATE-LODGE

THE principal approach is by the driveway from the northern entrance on Elm Street, beneath the broad arch of the Gate-Lodge. This unique structure was an original design of Richardson's, which is classed among his most interesting works. It is built of boulders of various shapes and sizes, solidly cemented, giving it an appearance of much picturesqueness, the roof is of red tile, with a wide sweep. The lodge proper is at the right of the archway; a suite of bachelor apartments on the upper floor, entered by a private staircase in the tower, serves as an annex for guests, while the lower part of the building is occupied by the coachman's family. The circular end on the opposite side of the arch is a storage room for plants in winter. Over the long sides and ends of the structure are trained Virginia creeper and trumpet vines in profusion, producing charming effects in the leafy season. The two views which we give show: the first, its appearance as seen at the approach from the road; the second,—taken from a point within the grounds,—the lodge-porch and the path leading to it at one side, at the other, the mass of shrubbery against the circular end, and, in the foreground, the sweep of the driveway from the entrance arch.

GATE LODGE ENTRANCE TO LANGWATER.
ESTATE OF MRS. FREDERICK L. AMES,
North Easton, Mass.

MANY PLANTS IN BLOOM.
ESTATE OF MRS. FREDERICK L. AMES,
North Easton, Mass.

A PLANT IN BLOOM.

ESTATE OF MRS. FREDERICK L. AMES,

North Easton, Mass.

HANDSOME AND EXTENSIVE GREENHOUSES.

BEYOND, but a short distance in its winding passage through the grounds toward the mansion house, by beautiful opens of green, and clusters of trees, the driveway passes the extensive greenhouses which the historian of Easton, the Rev. William L. Chaffin, says are justly esteemed among the most interesting objects of the village, "they being kindly open to visitors, who may find themselves in a moment transplanted to the tropics, feasting their eyes upon the sight of the richness and luxuriance of tropical vegetation, graceful palms and ferns, wonderful foliage plants and orchids, exciting constant surprise and admiration." The collection of orchids here is one of the most complete in the country in number, variety and condition, and it has been asserted, is unsurpassed in the world. It was gathered by Mr Ames from every source, and in its fullness included eight thousand plants, and seventeen hundred varieties of these exotics, a number of which Mr. Ames himself propagated. He had an international reputation among orchidologists, and many rare orchids have been named for him. He was for nearly thirty years an active and leading member of the Massachusetts Horticultural Society, and was a liberal benefactor of the Botanical Garden, and the Arnold Arboretum, connected with Harvard University.

The collection of ferns in these greenhouses is also notable for its extent, variety, and number of rare specimens. Among the latter are some remarkable Australian tree ferns. In what may be termed the "head house" of the series of greenhouses is a reception room for guests, invitingly furnished, and embellished with a great fireplace framed in stone-work, with carvings of orchids, while the walls are lined with orchid paintings. There are in all twelve greenhouses in the group, two graperies, one nectarine house, one cucumber, pink and violet house, three orchid houses, one azelia house, one rose house, two palm houses, and one large stove house which contains two of the largest specimens of their kind in the country, namely, Anthurium Veitchii (foliage plant), and a palm—Phœnicopharium Vascifeltii.

THE SPACIOUS AND IMPOSING MANSION.

JUST off from the driveway, and within a short distance of the house, shaded by trees, is the stable, a handsome building of stone, spacious and finely equipped, finished beautifully in maple. The stone mansion house occupies a favored position, commanding on every side charming views over the pleasant grounds. This mansion has developed by stages from the picturesque country house of thirty and more years ago, when the development of the estate was beginning. From time to time additions have been skillfully made in accordance with architect's plans, till the present stately structure, with its bays, piazzas, turrets and shapely roof resulted. Masses of wisteria adorn its façades, trumpet vines trail over the piazza supports, rare plants decorate the entrance porch, the great hall, the deep piazzas, the parlor windows, and magnificent trees on either side of the entrance driveway frame it most effectively, as our picture shows.

"LANGWATER,"
RESIDENCE OF MRS. FREDERICK L. AME
North Easton, Mass.

BRIDGE AT LANGWATER.
ESTATE OF MRS. FREDERICK L. AMES.
North Easton, Mass.

AN ARTISTIC STONE BRIDGE.

HERE the main driveway sweeps westward toward the lake, which it crosses by the artistic stone bridge, and proceeds with graceful curves to the main road at the southern entrance. A view of the bridge, taken from the water side, shows the beauty of its design and setting—the low springing arch, the delicately fashioned balustrade, the embellishing shrubs and trees. A distant view discloses the beauty of the south side of the lake. At the right through the trees, growing close to the shore, appears the mansion house, at the water's brink we see the low-roofed boat-house, while off to the left the white outline of the bridge's arch breaks a mass of foliage.

AN INSPIRING SCENE ALONG THE DRIVEWAY.

LOVELY vistas open from various points along the driveway, one of which we picture,—a gently undulating green sward in a frame of beautiful trees, and beyond, a dainty bit of the lake. The view entitled "Avenue" is of a part of the driveway not far from the mansion house, where it makes a turn close by the lake. The Ramble is a shaded path beside the Lake, revealing many rural charms as it makes its winding way, extending from the Lodge-gate to the red buildings of the Farm, clustered by the south entrance gate at the rear of the estate. One of the most exquisite vistas from this path is from a point by a great bed of rhododendrons, on the north side of the lake, looking up to the bridge. A pastoral scene is the "Hillside by the Ramble," in view from the great restful piazza at the back of the mansion house.

Among the deciduous trees in the park are included the white, red, and sugar maple, the Betula Alba and several other varieties of birch, the chestnut, the European beech, native and European oak, and the American elm. Of evergreens there are some fine specimens of the hemlock spruce, the Douglass fir, the red cedar, and the Scotch pine.

AVENUE.

ESTATE OF MRS. FREDERICK L. AMES.

North Easton, Mass.

VISTA, FROM THE AVENUE.
RESIDENCE OF MRS. FREDERICK L. AMES,
North Easton, Mass.

VIEW OF SOUTH SIDE OF LAKE.
ESTATE OF MRS. FREDERICK L. AMES,
North Easton, Mass.

VISTA, FROM THE RAMBLE

ESTATE OF MRS. FREDERICK L. AMES

North Easton, Mass

HILLSIDE BY THE RAMBLE
ESTATE OF MRS. FREDERICK L. AMES,
North Easton, Mass.

RECEPTION HALL

RESIDENCE OF MRS. OLIVER AMES,

Commonwealth Ave., Boston, Mass.

RESIDENCE OF MR. OLIVER AMES,
North Easton, Mas

DRAWING ROOM.

RESIDENCE OF MRS. OLIVER AMES

North Easton, Mass.

LIBRARY.
RESIDENCE OF MRS. OLIVER AMES.
North Easton, Mass.

COUNTRY SEAT OF MRS. OLIVER AMES.

ADJOINING this estate is the country seat of Mrs. Oliver Ames, widow of Governor Ames, its main entrance from the public road not far from the railroad station on the east. The grounds include about one hundred and twenty acres, ornamented by gardens, groves and lawns, to which a miniature lake lends grace and beauty. The mansion house of stately proportions, built of stone, overlooks the lake. The broad driveway by which it is approached winds up a gentle declivity through trees and shrubs, many of which are rare. The scattered groups of trees on the estate include one hundred or more varieties, among which the fern-leaf beech was a special favorite of the Governor. Commodious stables and well-conducted greenhouses complete the features of this highly cultivated place. The mansion itself is a treasure house of works of art, which Mr. Ames, in his several visits to Europe, had gathered with rare judgment and taste. Planned on a generous scale, its halls are spacious and its rooms of large dimensions, attractively designed and embellished. The drawing-room is finished with high, handsomely paneled wainscot, and open-beamed ceiling finely frescoed. The elaborately framed fire-place and mantel constitute an especially effective feature of the scheme of decoration of this room. The library is of simpler finish, but as rich in detail, notably in the treatment of the ceiling with its artistic centre design. The drawing-room was designed by Richardson, and the dining-room by Fehmer, the architect of the Oliver Ames School, the late Governor's gift to the town. Our picture shows the east side of the house, with the long piazza looking out over the deep lawn by the side of the entrance driveway. The greenhouses, with their wealth of sweet-scented flowers, plants and vines, are within a short walk of the house across the driveway to the left by pleasant paths; while the dainty lake lies on the west side. The estate fronts on the tree-shaded public road for a considerable distance, with a low stone wall along the side walk line, so that its charms are open to the view of the passer.

ESTATE OF MR. OAKES A. AMES.

STILL another picturesque place is that of Mr. Oakes A. Ames, the eldest son of Oakes Ames, and the present head of the Shovel Works, which he has conducted as the superintendent for many years. This estate is in the centre of the village, on Main Street, next adjoining the Ames Free Library grounds, and nearly opposite the original Ames homestead. The mansion house sets well back from the street, the centre piece of beautiful grounds, approached by a curving avenue, one side—starting from the lower entrance, next the library grounds, —double lined with noble elms (American, English and Scotch), and the other side, from the upper entrance, with elms and sugar maples.

The house is of stone, in the English Gothic style. It was built originally on a smaller scale in 1855, and in 1870 was remodelled by John A. Mitchell (the architect of Unity Church nearby) after one of the plans of cottage villas, illustrated in Downing's "Cottage Residences," broadly treated and amplified. The front and the north side elevation, mantled with ivy, are shown in our view. The deep entrance porch, with its clustered columns, the veranda, the balcony over the porch, and the pointed window in the gable are all in line with the Downing example of "a cottage of the English or rural Gothic style," adapted for American conditions while the enlargement of the composition with the added features and embellishments, broaden the structure to the full proportions of a country mansion. The interior is marked especially by the spaciousness of the halls and rooms. The entrance hall is finished in black walnut, with doors of mahogany. At the right of this hall is the parlor, extending along the north side of the house; at the left are the sitting-room and the library, along the south

RESIDENCE OF OAKES ANGIER AMES,

North Easton, Mass.

RESIDENCE OF OAKES ANGIER AMES,
SOUTHERN VIEW,
North Easton, Mass.

side; beyond the library, and connecting with it, the dining-room opening from the stairway hall. The parlor and sitting-room are finished in white painted wood, and the dining-room finish is in black walnut. The butler's pantry, the kitchen and other domestic quarters are at the rear of the house. On the second floor are several ample chambers, with dressing and bath-rooms.

The surrounding grounds are tastefully laid out with open lawns, clusters of blossoming shrubs, beds of rhododendrons, gardens, and shade trees of many varieties. From a serene little pond runs a babbling brook across the grounds in front of the house, between the entrance avenues and beyond, a picturesque touch in the adornment of this part, introduced by Mr. Frederick Law Olmstead, the eminent landscape architect. Near the upper entrance avenue, on the north side of the front grounds, are large, attractively-stocked greenhouses. The estate embraces in all about one hundred acres

RESIDENCE OF MR. HOBART AMES.

MR. OAKES A. AMES'S son, Hobart Ames, has a residence within this estate, occupying a commanding site a short distance to the northwest from his father's house. In style and exterior detail it is somewhat more elaborate than the older mansion, as appears from our view. It was designed by the architects Fehmer & Page, and is of quite modern build, having been erected in the early nineties. Constructed of small irregularly shaped blocks of local stone, the front elevation varied by the bay with conical roof at one end, the side elevation, shown in the picture, with its full bay and balcony covered by a similar roof, and the dignified entrance porch and veranda extending along the front of the house, its outward appearance is peculiarly effective. The entrance is upon a broad, deep hall, with side stairway. At the right of the hall is first the master's "den," and next the spacious parlor. On the opposite side are the library and the dining room, with the butler's pantry and the kitchen at the rear as in the other house. The interior finish is in cherry throughout. On the floors above are numerous large chambers. The grounds about the house, adorned with artistically massed shrubbery, handsome lawn, and gardens, were laid out by Mr. Olmstead.

Among other attractive estates which ornament the village is the beautiful residence of William Hadwin Ames, the eldest son of the late Governor Ames. The pleasant estate of the late Oliver Ames 2d, and which his widow occupied till her death, is next below Unity Church.

RESIDENCE OF HOBART AMES,
North Easton, Mass.

FINELY CONSTRUCTED AND SHADY ROADWAYS.

WELL known among the other objects of interest in the village is The Cairn, opposite Memorial Hall, in a triangular piece of land between streets. This rock work was built by the Oliver Ames & Sons Corporation from designs by Frederick Law Olmsteed, the widely known landscape architect. It is two hundred and fifty feet in length, and twenty-five feet high at one end, almost entirely covered by a luxuriant growth of vines and shrubs. Beneath it is an arch, and it is surmounted by a tall flag staff.

Besides the beautiful buildings and estates which we have described, the visitor cannot fail to be struck with the well-constructed and shady roadways which give an air of elegance to the village. The second Oliver Ames gave to the town of Easton the sum of fifty thousand dollars in eight per cent. bonds, the income of which was to be expended in the construction and repair of roads, with the condition annexed to the gift that the town should raise two thousand dollars annually for the same purpose. Governor Ames also began, in 1886, the annual gift to the town of two thousand dollars for the purpose of planting shade trees along the highways, on the condition that the town should add in each year a sum equal to fifty cents on each poll. It may readily be seen how much has been already done as the result of these benefactions towards the ornamentation of this town.

EAGLE HEAD.

ESTATE OF HON. JAMES McMILLAN.

THE summer seat of the Hon. James McMillan of Detroit, Mich., at Manchester-by-the-Sea, on the north shore of Massachusetts Bay, is a beautiful place in a beautiful situation. It occupies about ninety acres of picturesque land fronting on the rocky point of Eagle Head, above the "musical sands" of Singing Beach. The house, set at the foreground of this fair domain, is one of the largest and most effectively designed in a neighborhood of noteworthy summer places. It spreads over one hundred feet in length, with the piazzas one hundred and twenty-four feet, and forty feet in width; and every side commands fine views. Its style of architecture may be defined as semi-colonial, the distinguishing colonial columns being prominently employed in the composition. It is constructed of wood, with shingle finish, the exterior marked by tasteful ornamentation. The long, deep piazza, with pillared front, overlooking the ocean, and the great porte cochère, are the dominating exterior features. Of the interior spaciousness is the prevailing effect. The main entrance is upon a great hall, finished in oak, from which open the reception-room, drawing-room, billiard-room and the dining-room—all large apartments—with butler's pantry, servants' hall, kitchen, and all the domestic appurtenances, beyond and in the rear. The broad staircase of quartered oak, rising from the entrance hall, has an immense staircase window. On the second floor are twelve large chambers with bath-rooms and dressing-rooms, and in the finished attic eight chambers, also with bath-rooms. The servants' quarters are partly in the attic and partly in the rear of the house, over the kitchen. The architects were Winslow & Wetherell, of Boston.

The natural beauty of the grounds embraced in the broad estate has been enhanced by the

"EAGLE HEAD"
RESIDENCE OF HON. JAMES McMILLAN,
Singing Beach, Manchester, Mass.

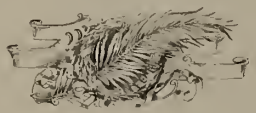
T[illegible] Pr[illegible]
Gloucester Entrance.

ESTATE OF HON. JAS. [illegible] MILLAN,
Singing Beach, Man[illegible]

Manchester Entra[illegible]
Grand Por[illegible]

skill and taste with which they have been laid out and embellished. There are two long approaches from the public roads to the house on either side of the estate, one from "The Manchester Entrance," so called, the other from "The Gloucester Entrance;" and these are both so planned as to disclose most agreeably the varied charms of the place. The drive from the Manchester Entrance sweeps up the front of the house and around to the serene Trout Pond, a unique feature for this region close upon the ocean, and the delight of the angler. At the side of the Gloucester Entrance is The Meadow, a lovely stretch of soft, green turf, giving a pastoral touch to the landscape at this point. The rough woods spreading off in a picturesque mass over a wide territory, make an attractive finish to the whole. Inviting foot-paths ramble through these woods with delightsome irregularity of line.

Of the sea front The Rocks, which rise abruptly in majestic masses from the beach, close up to the house, their rugged summit softened by trailing vines, are the especial charm. From nooks and crannies in them are had varying views over the water and along the shores.



THE WINN MEMORIAL LIBRARY, WOBURN, MASS.

INN MEMORIAL LIBRARY, Woburn, Mass., built in 1877, was the first of the late H. H. Richardson's series of library buildings designed for small cities and towns. It is in the French Romanesque style, freely rendered, in its general effect somewhat resembling this architect's masterpiece, Trinity Church in Boston, but less compactly massed. It has a frontage of one hundred and sixty-three feet, embracing the library proper, the tower with side cloistered porch, and the vetagon. The building is so placed, set back seventy-five feet from the main thoroughfare, and in a green park open on all sides, that its architectural features are displayed to the best advantage. The walls are of Longmeadow granite, with trimmings of Ohio cream-colored sandstone, the colors blending agreeably, while the roof is covered with moulded and vitrified tile of a deep red. In the exterior design and ornamentation richness of detail is the dominant note. The elaborately designed tower rises seventy-eight feet. A flight of steps within it leads to rooms above.

The public entrance to the interior is from the porch by the main door through a vestibule opening directly into the picture gallery, a well-proportioned and well-lighted room with floor and wainscoting in black walnut, and the walls well hung with paintings, some of which are historical. An arched passageway at the right leads to the apse, thirty feet in diameter, which is utilized as a museum, with cases of fossils, minerals, and birds, scientifically arranged. At the left of the art-room is the reading-room, thirty-six by twenty-four feet, with wainscot and ceiling in butternut; and beyond this, faced by the delivery desk, is the wing of the library proper, which our view shows, a lofty hall sixty-

WOBURN PUBLIC LIBRARY,
Woburn, Mass.

WOBURN PUBLIC LIBRARY,
Woburn, Mass.

seven by thirty feet, with a succession of book alcoves on either side, finely designed and harmoniously arranged. The barrel-vaulted ceiling here, like the other ceilings, is of butternut finish, as are also the columns supporting the roof and galleries. The capitals of these columns are delicately carved to represent leaves, fruits and flowers of familiar varieties, a feature of the ornamentation throughout the building and notably on the exterior. The rear of the structure, being open to the park, is of harmonious design and finish. Ivy growing over parts of the front walls contributes to their picturesqueness.

This Library, as the inscription on a tablet set in the wall of the entrance porch states, was "erected in memory of Jonathan Bowers Winn from funds bequeathed by his son for the use, benefit and improvement of the people of Woburn." Jonathan B. Winn, of a family early settled in Woburn, beginning his career as a country schoolmaster, afterward made a fortune in the leather industry, and bequeathed much of it for benevolent and philanthropic purposes. His son, Charles Bowers Winn, employed his inheritance largely in this work, his bequest reaching a total of two hundred and twenty-seven thousand dollars, about eighty-five thousand of which was expended in the erection of the building. He survived his father but a few years, dying at the age of thirty-seven.

"THE RIDGES."

RESIDENCE OF A. S. BIGELOW, COHASSET, MASS.

OCCUPYING a slightly elevated point on the rocky coast of Cohasset, Mass., overlooking the ocean, stands "The Ridges," the sea-side seat of Mr. Albert S. Bigelow, of Boston. The estate comprises about fifteen acres, facing the famous Jerusalem Road.

The house, placed four hundred feet back from the roadway, presents a most attractive aspect, with its long, low façade, broken by central bay, gables, wide windows, and the deep, pillared piazza spreading along the front, which gives a dignified finish to the composition. Messrs. Shaw & Hunnewell, of Boston, were the architects. It is built in the first story of native stone, found on the place, and above of wood, the shingled front stained to harmonize with the gray shade of the stone. The entrance from the piazza, at the central bay, is into a broad vestibule, from which, at either side, a flight of three steps ascends to the windows at the right and left, and the great central hall extending through the middle of the house. The central hall is an apartment of fine proportions, artistically embellished, cheerfully lighted and finished in hard wood. At the left opens the dining-room, and at the right the parlor, each of generous dimensions, extending from the windows through the depth of the house. The parlor has a beautiful outlook through the broad windows in the recess with its inviting furnishings. The finish and decorations of this room are tasteful in detail, the general effect being heightened by the character of the fittings and furniture. Beyond the parlor, at the end of the corridor on this side, is the library, which extends from the piazza front to the rear of the house, with large window openings, a handsome room, finished in hard wood, and with a fine vaulted ceiling. Next beyond, and opening from it, is the billiard-room, with doors opening upon the terrace at this end of the house. In front of the billiard room is

"THE RIDGES"
RESIDENCE OF A. S. BIGELOW,
Cohasset, Mass.

"THE RIDGES."
RESIDENCE OF A. S. BIGELOW,
Cohasset, Mass.

PARLOR
RESIDENCE OF A. S. HIGELOW,
Cohasset, Mass.

HALL
RESIDENCE OF A. S. BIGELOW,
Cohasset, Mass.

the loggia. At the other end of the house, beyond the dining-room, are, at the rear, the butler's pantry, the kitchen, the servants' hall; and at the front, reached from a hall at the end of the corridor on this side, and the back hall, are two comfortable bachelors' rooms, with private bath and toilet-rooms adjoining. This end of the house is finished with a servants' piazza and an ice-room.

In the arrangement of the second floor is noticeable the same breadth of treatment, securing roominess and comfort, as in that of the floor below. The stairway, rising from the central hall at the side of the arch—an effective feature of this hall—ascends in two sections to a landing, where, as at the entrance from the vestibule below, are, on either side, flights of three steps leading to the hall here. From this hall corridors similar to those of the first floor extend to the right and left. At its front is a conservatory, and at the back, with screens at either side, is the boudoir of the mistress of the house. At the right of the hall, opening from either side of the window, are the family rooms. At the front, chambers, bath and toilet rooms; at the back a large cedar closet, chambers and a spacious sewing-room, the chambers of the master and mistress occupying the farther end and front corner. At the left of the hall, opening from the corridor on this side, one large guest chamber with bath, toilet and dressing-rooms adjoining. At this end, cut off from the rest of the house, and connected with their quarters below, are the servants' rooms, consisting of six chambers. On the floor above is a splendid attic extending the entire length of the house.

Other buildings on the estate, in the rear of the mansion, and well apart, are the greenhouse, the farm house and the stable, the latter an especially well designed structure, fully furnished for the comfortable and convenient housing of the numerous horses and carriages with which the place is equipped.

The grounds, attractively laid out and adorned, form a fine setting for the mansion. In front is the beautiful expanse of lawn, fringed on either side with stately elms and masses of shrubbery. Behind is the apple orchard, above which, as seen from the road beyond the estate, appears the

upper portion of the effective elevation of the mansion differing slightly in detail from the front. The driveway, extending from the Jerusalem Road at the northeast side, sweeps by the side and rear of the house, around the orchard, and along the rear of the estate, with a bordering of shrubs, to the North Main Street entrance. Branches lead from the driveway to the stable, and to the farm house. From the stable to the mansion, passing alongside of the orchard, is also a pleasant footpath.

The place takes its name of "The Ridges" from the locality, which was so called in the early days of the settlement of Cohasset. From its elevated position it commands a wide extent of ocean prospect.

STAIRWAY.

RESIDENCE OF A. S. BIGELOW,

Cohasset, Mass.

"NETHERFIELD"
RESIDENCE OF W. B. [illegible]
[illegible]

"NETHERFIELD."

ESTATE OF W. B. THOMAS.

"NETHERFIELD," the country-seat of Mr. W. B. Thomas, of Boston, is one of the most notable, in respect to situation and embellishment, of the succession of summer villas and mansions occupying extensive estates along the strikingly picturesque Beverly shore of Massachusetts Bay. In its location are combined the delights of the country and the charm of the sea. The estate lies in the rich neighborhood of "Prides," above Beverly Farms, and covers about twenty acres of park-like grounds and woodland. The house stands remote from the highway, its long, architecturally fine front facing the park, surrounded by lawns, gardens, groves, and woods, and the rear, or sea side, open to beautiful prospects along the rugged shore and ocean views of wide extent.

It is a structure of stone and wood, in a style of architecture somewhat resembling in its exterior details a French country house, designed by the late John H. Sturgis, of Boston, whose work is seen in the Museum of Fine Arts, the Church of the Advent, and other ornamental buildings in that city. The entrance is from the ivy-embowered, stone-framed porch at the west end, approached by a series of broad stone steps. This porch admits to the great hall, finished in oak, with open ceiling beams, deep fire-place and high mantel, and the paneled staircase at one side, an apartment of generous dimensions, furnished and fitted as a reception hall. At the right of the hall as one enters is the parlor, expanding into a broad bay at the southwest end, with an outlook across the rear grounds to the sea, and opening upon the long piazza on this side of the house. Across the hall, opposite the entrance, is the dining-room, circular in form, finished in dark oak, with windows commanding varied views. Adjoining this room is the butler's pantry; and beyond in the extension of the house, on the northeast side of

the stone bay, are the domestic quarters—the servants' hall and the kitchen on one side of a central passage, and the man's room, the work room, the housekeeper's room, and a cold closet on the other side. The central passage through these quarters extends behind the main staircase to the entrance porch, and, at the farther, or east end of the house, opens upon a piazza. The back staircase ascends from this passage in the tower.

On the second floor are eleven bedrooms, the larger ones with dressing rooms adjoining; and bath rooms. The principal bedroom, with two dressing rooms and bath room, is over the parlor, and opens upon a balcony on the west end. Another large room with a lovely outlook, is the southeast bedroom, also opening on to a balcony. Another is the "oriel room." On the third floor are five more bedrooms, one in the tower, and a large one on the water side opening upon a balcony, and two bath rooms; with servants' rooms separated from the rest of the house.

The grounds are artistically laid out and display the cultivated taste of the landscape architect. The winding avenue making the approach to the house from the highway, through lines of beautiful trees and shrubs, sweeps in a graceful curve up to the house-front and the entrance porch. On the water side below the balustrade of the long deep piazza here, and extending partly around the house, are handsome sodded terraces; and from the rear terrace, extending to the water's edge, framed on either side by masses of trees, is an open field, or lawn, across which an uninterrupted view of the ocean is had with the "Great Misery" and Baker's Islands in the foreground. This view is pictured in our illustration—"View from the Terrace." The terraces and other landscape architectural work about the house-grounds were designed by the architect, Willard T. Sears of Boston.

The woods on the place constitute one of its rarest charms. These lie off to the northeast of the house, and embrace pine, oak, chestnut and other deciduous trees. They are remarkably "clean" woods, cut by winding foot paths in various directions, and with occasional opens through which are exquisite vistas. Their beauty is well shown in our illustration, "A Piece of Woods." The stable is well apart from the house among the trees.

HALL

RESIDENCE OF W. B. THOMAS,

Prides Crossings, Mass.

VIEW FROM TERRACE.
RESIDENCE OF W. B. THOMAS,
Prides Crossing, Mass.

A PIECE OF WOODS.
ESTATE OF W. B. THOMAS.
Pr[illegible]s Cr[illegible]g, Mass.

MALDEN PUBLIC LIBRARY
Malden, Mass.

THE CONVERSE MEMORIAL BUILDING,

MALDEN, MASS.

THE CONVERSE MEMORIAL BUILDING, the gift of the Hon. Elisha H. and Mary D. Converse to the city of Malden, Mass., for a Public Library and Art Gallery, was the last of the series of notable Public Library buildings designed by the late H. H. Richardson. It is a stone structure, the material being brown Longmeadow sandstone, in the Romanesque round arched style of architecture, fine in proportion and rich but subdued in ornamentation. Facing a broad thoroughfare, with open spaces on either side, it is in the form of an L, with an octagonal tower, its upper portion pierced with ornamented windows, at the junction of the arms, breaking the long line of the main roof, and forming a centre of effect to the whole composition. The main wing, or long arm, is characterized by a colonnade of mullioned windows across the front, and a round tower, unbroken by apertures, at the west corner; and the gable at this end has a larger mullioned window, its arch extending into the second story. In the short arm is the cloister, or Memorial Porch (so called from the tablet herein), its open sides formed of arches supported by pillars, delicately carved, each pillar a cluster of columns, and its end in the gable also arched. The surface of this gable is enriched by mosaic work in sandstone of three colors, and at the corners is a dragon carved in solid stone. The court yard, through which the entrance porch is approached, an unique aid to the general effect, is formed on two sides of the building, and a wall of the same material, of irregular height, on the other sides, and laid out with lawn and blossoming shrubs against the wall. From the porch the vestibule opens into Memorial Hall, which separates the delivery and library rooms at the left from the art gallery at the right, with high, open arches.

Our interior view shows the library room with its long barrel ceiling, and tiers of alcoves with books, looking from the gallery at the rear, with a glimpse of the art gallery through the arch beyond. This room is fifty by thirty-six feet; from the floor to the spring of the arch, twenty-one feet, and to the extreme height of the soffit, twenty-nine and a half feet. It is finished as are the other parts of the building, in quartered white oak, embellished with mouldings and carved work. The light is excellent, coming through the large window in the western gable, the window openings in the sides above the galleries, and the dormer windows in the roof. The reading-room, on the northerly side, is entered from the delivery-room under a wide arch; and through a similar arch, on the opposite side, is an alcove looking out upon the court yard. The main art gallery across Memorial Hall is a large and spacious apartment lighted from above, and opening through arches to a second gallery similarly lighted, in an extension of the building at the rear, designed by Shepley, Rutan & Coolidge (Mr. Richardson's successors) in harmony with the original work. In these galleries are displayed a valuable collection largely of works of American artists, with statuary and portraits of the donors and their son, Frank E. Converse, who died a tragic death, and to whom the building is a memorial. Opening from the main gallery is a juvenile reading-room, and below the second gallery, the periodical reading-room. The interior decorations throughout the building are marked by simplicity of treatment with richness of color.

MALDEN PUBLIC LIBRARY.
Malden, Mass.

"ROSENVEC."
RESIDENCE OF J. WYMAN JONES,
Bolton, Mass.

"ROSENVEC."

THE COUNTRY SEAT OF MR. J. WYMAN JONES.

ROSENVEC, the country seat of Mr. J. Wyman Jones, late of Englewood, N. J., situated on the western slope of "beautiful Bolton Hill," in the rural town of Bolton, Worcester County, Mass., is a notable example of an historic place dating back to early Province days, modernized with all that makes for late nineteenth century comfort and refined luxury, while retaining its original aspect. The place is as remarkable for the loveliness of its situation as for its historical associations. Here is a domain of five hundred acres of diversified upland, embracing sweeps of fertile fields and rich pastures, orchards and clusters of magnificent trees, with the colonial mansion house facing the elm-lined country highway, at the rear of which the land falls, gently opening to the view one of the grandest panoramas in a region famed for the beauty of its landscapes.

Of the mansion house the central portion is probably about two hundred years old. That it was occupied in 1740 by Mr. James Richardson, one of a family early settled in Lancaster, of which Bolton was originally a part, is a matter of record, but there is evidence that it was built long before Mr. Richardson bought the place. He died in 1799, and the inventory of his property describes the contents of the identical rooms of this part. The east and west wings were added about seventy-five years ago by Mr. S. V. S. Wilder, who became the owner of the estate in 1814.

It was during Mr. Wilder's time that "Bolton Hill" was given its most interesting and romantic place in history. He was a native of Lancaster, like the earlier occupant of the estate descended from one of the first settlers of that town; a merchant, beginning in Boston at the opening of this century, and afterwards for many years engaged in mercantile and banking business in Paris, where he served

at one time as the American secretary of legation, *pro tem.*, and numbered among his acquaintances some of the foremost Frenchmen of his day. Bolton Hill was his American home between the years 1814 and 1845, but he actually resided here only at intervals during this period, for a few years at a time, enjoying, as has been said, "the pleasures and vexations of a gentleman farmer's life."

When the final crisis in the career of Napoleon Bonaparte came, Mr. Wilder was living in Paris, and, an ardent friend of the emperor, he proposed a plan for the latter's escape to this country with a refuge at Bolton Hill. The story is related in detail by his biographer. The plan was that Napoleon should disguise himself as a valet for whom Mr. Wilder had already a passport, and hasten with him to the coast, where there would be one of his ships with a large cask on board, in which the emperor would be concealed till the ship had sailed beyond the limits of danger. Arrived in America, he was to be brought to Bolton Hill to remain incognito for at least six months. "This scheme," the narrative continues, "Napoleon seriously considered, and declared it feasible; but finally declined,—to his honor, be it said,—because he would not desert friends who had been faithful to him through prosperity and adversity. He wished Mr. Wilder to arrange for their flight also. But Mr. Wilder said that Napoleon's own safety was all he could, under Providence, venture to secure at that time; that but one vessel could be cleared without attracting observation." So the project fell through, and soon after, other plans for escape failing, the emperor surrendered himself to the officers of the "Bellerophon." But for this declination of Mr. Wilder's offer, Edward Everett Hale once remarked in a whimsical turn of a paragraph on the circumstance, Napoleon "might have served as a selectman of Bolton, had he chosen to take out naturalization papers." Or, if he had remained, he might have run for the Legislature, or for Congress, or risen before the young Republic as "the man on horseback."

Another French personage, however, more exalted in the hearts of Americans, was entertained by Mr. Wilder here a dozen years later. This was "the beloved" Lafayette, during his last memorable visit to America in 1824. He was the honored guest of the old mansion house for a night while on his triumphal way through Worcester County at the finish of his New England tour. The ride

PARLOR "ROSENVELT"
RESIDENCE OF J. WYMAN JONES.
Boston, Mass.

LAFAYETTE ROOM "ROSENVE[illegible]"
RESIDENCE OF J. WYMAN JONES
Bolton, Mass.

DINING HALL "ROSENVEC,"
RESIDENCE OF J. WYMAN JONES,
Boston, Mass.

"ROSEMERE," LOOKING NORTH
ESTATE OF J. WYMAN JONES
Beverly, Mass.

from the county line by Concord being after dark, the houses of the villages passed through were illuminated, lighted arches spanned the roads in the woody parts, in obscure places the wayside was lighted by flambeaux of pitch pine knots and vases with ignited turpentine held up by men and children, bonfires blazed from the hill-tops, and a cavalcade of gentlemen bearing flambeaux rode by the side of the guest and his military escort. Here at Bolton Hill, lights gleamed from every window of the mansion house, lanterns twinkled among evergreens decorating the front area, while over the entrance walk was an arch with the motto, "The Sword of Jehovah, of Washington, and Lafayette." As Lafayette passed beneath the arch on the arm of his host, it is chronicled, he remarked that "it appeared to him he was being conducted to some enchanted castle in fairyland." There followed a reception at which were many local dignitaries; a supper "provided," we are told, "in the style of French elegance," and an hour in the "saloon," the present parlor, when the general retired, with a volunteer military guard of honor, posted outside, beneath the windows of his room. Early the next morning, with further exchange of courtesies, and a review of the military escort, he took his departure. After his return to France he wrote Mr. Wilder that "the affectionate welcome I enjoyed at your beautiful seat will ever be present in my memory."

Mr. Wilder further embellished the estate with grape vines and fruit trees from the gardens of Versailles, some of which yet remain in the orchards; and the noble lines of elms, two miles in extent, which beautify the main road passing through the place, were set out by him. He declined all public office except that of highway surveyor, and that he held but one term, although much good work was accomplished, his fellow-townsmen regarding his standard of good roads too costly for them. His enlargement of the mansion house by the building of the wings was in the general style of the older part, except as to the height of the rooms, those of the wings being much higher studded, so that the several parts harmonize.

The changes which Mr. Jones has instituted have been confined to the furbishing of the interior. While all the improvements necessary to a thoroughly equipped modern mansion, in town or country,

have been introduced, every feature of the architecture has been carefully preserved. The furnishings of the several rooms, halls, and entries, more than forty in all, are all in character with the old-time house. The furniture is genuine colonial for the most part, much of it highly polished and beautifully worked, and carved mahogany, with numerous rare pieces. The "Lafayette Room," the chamber which the general occupied, is furnished in Empire style. In another room is a handsome specimen of old Italian wood carving in furniture. The old-fashioned central hall with its stairways from front and back ascending to a common landing, and the space under the arch between the stairways, are furnished with massive pieces of antique work; while a rare old hall clock ticks off the time as it has ticked for a hundred years and more.

The other buildings on the estate include the farmer's house, a conservatory, and roomy stables, barns, and carriage houses, for the accommodation of the live stock—many fine horses, head of cattle, and flocks of sheep—and the teams of every variety, from the four-in-hand coach to the farm wagon, with which this beautiful estate is abundantly equipped. The name "Rosenvec" is an anagram composed by Mrs. Jones from the letters of the family name, "Converse," transposed, to associate her mother, who was a Converse, with the place.

ROAD TO "ROSENVEC"
RESIDENCE OF J. WYMAN JONES
Bolton, Mass.

SEAT OF COL. ALBERT A. POPE,

COHASSET, MASS.

COLONEL ALBERT A. POPE, President of the Pope Manufacturing Company, of Columbia Bicycle fame, occupies a summer seat on one of the most favored points along the Jerusalem Road of Cohasset, Mass.,—a rocky elevation clad with rugged verdure, overlooking the ocean, and having a background of wide stretching cedar forest. The attractively designed house, with piazzas, balconies, and bays, rising from the summit of the bluff above and back from the road, forms the central feature of the estate which embraces about fifty acres. The entrance avenue from the main road, at the side of which is a rustic, thatch-roofed gate for foot passers, winds around and up the bluff and approaches the *porte cochere* with a sweeping curve. On the way, just before making a bend, it passes a picturesque structure in which are a billiard-room, a bowling alley, and sing quarters for bachelor guests.

The house, set well in the rocks out of which the cellar was blasted, is of wood, shingled, and adorned with masses of ivy. The piazza on the North and the "bastion" at the northwest corner, command magnificent prospects. There are two entrances to the interior, one from the piazza, the other from the front of the house. These are upon an oak hall of noble proportions, extending through the house. The hall is finished with high oak wainscot, paneled ceiling, and richly tinted walls, and over it is suffused a mellow light entering through stained glass in windows and above the doors. At the back the finely designed staircase ascends in two sections, embellished at the second flight with a screen of oak, pierced by a curtained oval window. Opening from the entrance hall are Colonel Pope's "den," a dainty room, at

the right as one enters, finished in red wood and with harmonizing fittings; the music-room tastefully decorated; and the dining-room, finished in cherry, with high wainscot and paneled ceilings. The commodious kitchen, servants' dining and other domestic rooms are in the rear opening upon the back stairway hall, and in the basement in which is also a large wine-room. The dining-room admits to the piazza, which here commands a view over Nantasket Beach and beyond. On the second floor are the family rooms, the principal bed-room, with connecting dressing rooms and bath-room in cherry, being on the northwest corner; also a guest chamber with bath-room, and several other bedrooms, each artistic in finish and having a cheerful outlook. More bedrooms occupy the third floor, one on the north side with French windows or doors, admitting to the high balcony here.

Other buildings on the place are the stable, the greenhouse, and the gardener's cottage, clustered together among the trees on the bluff slope a short distance from the house, and connected by the driveway which continues through the grounds.

In the scheme of embellishment the grounds have been so treated as to enhance the natural beauty of the situation. Hardy trees, shrubs, flowers and vines are skillfully interwoven with the natural growth, producing numerous pleasing effects. Close to the house a flower garden is successfully cultivated, which blossoms and blooms in gay colors through the season.

RESIDENCE OF ALBERT A. POPE,
Cohasset, Mass.

"THE POOL."
RESIDENCE OF G. T. W. PATTEN,
Cohasset, Mass.

"THE POOL."

GRENVILLE T. W. BRAMAN, COHASSET, MASS.

AMONG the fine sea-side seats occupying commanding sites along the South Shore of Massachusetts Bay, one of the most beautiful in situation, extent and character is that of Mr. Grenville T. W. Braman, of Boston, on the famous Jerusalem Road, in Cohasset. The estate faces the road at a point just beyond where it opens to the sea, looking toward Black Rock, and the opposite side of the road being clear, commands an unimpeded water view stretching out like an open fan, with Boston, the whole North Shore to Thatcher's Island, its two lights plainly visible on clear nights, at one side, and in front and at the other, Minot's Light and the Scituate shore. It embraces upwards of one hundred acres, backed by a noble piece of woods.

The ivy-mantled stone house stands on a slight elevation, with an easy slope from the road, receded enough to give it a full outlook. It is in the English country-house style of architecture, built of stone found on the premises, and so designed as to open all parts of it to the sea. The entrance from the *porte cochère* and side porch opens upon an oak hall of fine proportions, from which the stairway, also of oak, ascends at the side. At the left of the hall is the parlor, extending thirty feet, with broad windows overlooking the superb sea view. At the right is the master's "den," opening upon a piazza with outlook upon the lovely grounds of the estate, beyond the

parlor, and on the east, the dining-room, finished in cherry, opening upon the piazza, thirty feet in diameter, closed in with glass, which forms an effective feature of the side façade, and with a window upon an open piazza, letting in the morning sun. On the second floor are five ample chambers, the largest over the parlor, every room a corner, and each with a fireplace. On the third floor are more chambers; and at the back, slant off from the rest, the servants' rooms.

Attractive as is the house, the especial charm of the place are the grounds with their artistically-designed stone buildings, the Casino and the stable. The Casino is an architectural gem, with its low walls, shapely form, overspreading roof and finely-fashioned interior. It consists of one large apartment, with a side room fitted as a snuggery for winter's use upon occasion. The dominant features of the interior are the high, deep fireplace, and the broad, low windows. Here are billiard-tables and other attractions. Sometimes in the season the Casino becomes a concert hall, and again a ball-room. Its outer back walls are embellished with a luxuriant grapery growing against them. This building and the picturesque stable, like the mansion house, are constructed from stone quarried on the place. Mr. R. W. Emerson, of Boston, was the architect of all of them.

Back from the house, stable and Casino the ground rises in a little slope, and here is an area which has been subdued and turned into a beautiful expanse of green extending to the deep woods, the crowning glory of the domain. Cutting into the edge of the woods is the Deer Park, five acres of grove enclosed with a fence of open wire work ninety feet high, wherein dwell in peace and comfort a little herd of the soft-eyed creatures. The expanding woods are remarkable in their variety and beauty. Here are grand oaks, tall pines, elms, maples, tupelo trees, and quantities of rich holly

Ravine Road.

Interior • Cabin.

Cabin.

ESTATE OF G. T. W. BRAMAN,

Chilmark, Mass.

DEER PARK.
ESTATE OF G. T. W. BRAMAN,
Cohasset, Mass.

growing in great trees, whose red berries glow in winter. Wood roads covering three miles in all, have been cut through in various directions. Most delightsome of them, opening a lovely vista, is the Ravine Road, which we picture. An added charm are the great rocks and ledges which rise among the trees, to the height of thirty and forty feet. One of these, a most picturesque boulder, as our view shows, has been given the name of Oak Ledge, from the splendid growth of oaks about it. Upon another from its grim and rugged outline, and broken surface, the gruesome name of Devil's Den has been bestowed.

An artesian well sunk in the grounds about the house supplies an abundance of fresh water for domestic use. Hidden behind trees and in a sheltered spot, is a highly cultivated vegetable garden.

THE THAYER HOMESTEAD,

UXBRIDGE, MASS.

N the rural town of Uxbridge, Worcester County, Mass., the "Thayer Homestead," picturesquely situated in the valley of the Blackstone River, is an interesting example of an old New England family seat which has been held and occupied continuously through successive generations. The estate was originally acquired by Robert Taft from the Indians before the opening of the eighteenth century (about 1679), and the present mansion house has stood since 1780, when it was built by Bezaleel Taft, fourth in line from the Puritan settler, on the site of the earlier house in which he was born. Bezaleel Taft's daughter marrying a Thayer, the homestead came to be known by the name it now bears. It is at present the country seat of Mrs. Edward C. Thayer, widow of Edward C. Thayer, latterly of Keene, N. H., and her niece, Miss M. C. Chapin, great-granddaughter of Bezaleel Taft. In 1780 it was a great farm, covering a large extent of territory, and Bezaleel Taft owned much land in and around Uxbridge (then included in the town of Mendon). He was "Squire" Taft, a foremost man in the community, its representative to the General Court, and in other stations, with a record for meritorious service in the Revolution. Although curtailed since his day, the estate is yet a fine domain, embracing three hundred and fifty

SOME PLACES
OF THE LATE EDWARD C. THAYER.

acres of field, pasture and woodland. The house is of the provincial type, square, broad, generous in proportions, with low sloping roof topped by balustrade. Our view shows the side elevation shaded by noble elms towering above it, and the addition of more modern build, with the side driveway in the foreground. On the front, of which we have a glimpse, is the old-time entrance porch, fringed with woodbine and lilacs. The interior has the deep central hall and large rooms which characterize the country mansion of its period. It is furnished with old-fashioned furniture in keeping with the interior finish. The views from the windows, the porch and piazza are over the beautiful fields, meadows, orchards and woods of the place, features of which we illustrate. The house-grounds are agreeably laid out. Behind the house is an old-fashioned garden, while the numerous elms are the glory of the place.

THE THAYER MEMORIAL BUILDING.

THE Thayer Memorial Building, placed by the common in the village centre, not far from the Homestead, was the late Edward C. Thayer's gift to the town. It was erected in memory of his parents, Joseph and Chloe Thayer, long residents of Uxbridge, "to be used for a free public library, reading rooms, lectures upon literary subjects, and literary entertainments, and for no other purpose or purposes whatever"; and with it was given a fund the income of which is to be devoted to the purchase of books for the library. It is a building in the modified English style of architecture, built of red Roman brick, with buff Indiana freestone trimmings, and foundations of granite, the Milford pink being conspicuous. The octagonal tower at the left of the entrance porch, crowned with a castellated parapet wall, rises about forty feet. The gables are surmounted with carved limestone finials. Above the carved arch of the portal is the inscription, "Thayer Memorial Building." The entrance is upon a front hall, with the latticed delivery counter separating it from the stack room, which occupies the middle of the rear part. On the right of the hall is the reading-room, with a reference room at the rear; on the left, the trustees' room and the librarian's private room in the rear. These rooms are finished in quartered oak, with walls and ceilings striped off into panels, in delicate tints. On the upper floor, reached by a stairway in the tower, is the public assembly hall, a handsome apartment well arranged for literary entertainments as provided by the giver, with convenient ante-rooms. This floor is finished in white pine, with the ceiling and walls decorated as on the library floor. The rooms throughout the building are well lighted by the broad windows, while over the stack room is a double sky-light. A number of portraits of prominent old residents of Uxbridge, among them the giver of the building and his parents whom it commemorates, hang on the walls. The building was designed by Messrs. Fuller & Delano, architects, of Worcester. It was completed in the summer of 1894, and was formally presented and dedicated in June, upon which occasion addresses were made by Mr. Thayer and others, and an oration pronounced by Judge A. A. Putnam of Uxbridge. The free library, which is so well housed, was established in 1874.

THAYER MEMORIAL BUILDING,
Uxbridge, Mass

MEMORIAL HOME FOR NURSES
DONATED AND FURNISHED TO THE CITY OF WORCESTER
BY EDWARD C. THAYER, Keene, N. H.

MEMORIAL HOME FOR NURSES.

THE Memorial Home for Nurses, in connection with the Free City Hospital of Worcester, was another beneficent gift of Mr. Thayer's. It was erected by him in 1897, in memory of his sisters, Mrs. Sarah Thayer Chapin and Mrs. Louisa Thayer Chapin, of Worcester, "with a view," as he stated, "to subserve the comfort and happiness of others which seemed to be one of the chief objects of their lives," and was given to the city fully furnished. It is in the Colonial style, built of Akron red pressed brick, with trimmings of Indiana limestone, and basement of Fitzwilliam granite, having a frontage of one hundred and two feet, and depth of about sixty feet. The interior is arranged after the most approved models for such buildings. From the vestibule is a spacious corridor, with side corridors extending to each end of the building, from which open series of bedrooms and lavatories. At the right of the main corridor are a reception room, a parlor, and a library; at the left, the matron's office, with a suite of living rooms for her use, and at the end, three class rooms so arranged as to be combined in one large room when desired. On the second floor are corridors as below with bedrooms opening from them, a sitting room over the vestibule, and an infirmary over the class rooms. On the third floor are more bedrooms. The interior finish is of red oak. All the floors are of hard wood. The rooms are cheerfully lighted, scientifically ventilated, and steam heated, and all are attractively furnished with rugs instead of carpet on the floors, pictures on the walls. In fact, the equipment throughout is perfect, nothing having been omitted which could add to the comfort and convenience of

those for whom the house was designed. The name of the building, "Memorial Home for Nurses," is inscribed on a tablet set in the façade high above the entrance porch, while more detailed inscriptions are upon tablets against the walls of the vestibule. These placed by the city record—one: the date of the gift, the name of the giver, and those of his sisters to whom the building is "affectionately dedicated to the end that the Christian graces of charity and benevolence, so conspicuously manifested in their beautiful lives may be fitly honored and perpetually commemorated in the city which was so long their home;" the other: an expression of gratitude of the trustees of the hospital to Mr. Thayer for the gift which within and without "reflects the good taste and wise philanthropy of the giver, and honors alike the city and the hospital." Messrs. Fuller, Delano & Frost, of Worcester were the architects of the building.

[illegible]RARY,
Keene, N. H.

REMODELED PUBLIC LIBRARY BUILDING.

THE Remodeled Public Library Building in Keene, N. H., was a gift of Mr. Thayer to his adopted city. This was designed by the architects of his other gifts of buildings, Messrs. Fuller, Delano & Frost, of Worcester. Their aim was to produce a library interior of modern convenience and of a capacity suitable to a growing place. The main body of the building, fifty by sixty feet in dimensions, is utilized for the library proper. The staircase hall on the first floor admits to reading rooms, reference, writing, delivery and stack rooms, the latter having a shelving capacity of sixteen to eighteen thousand volumes, and fitted with improved metal stacks. On the second floor are art rooms, the trustees' room, and a museum; while the third floor is devoted to a hall for lectures and other literary entertainments, with good sized anterooms adjoining. The wing of the building, forty by sixty feet, has been rephanned for use as a dwelling for the active superintendent of the library. The entire building is well lighted, and is supplied with both gas and electricity. The exterior has been but slightly changed, the purpose being to preserve as far as possible the original appearance of the landmark, as the building has become. The library dates from the year 1875.

"THE LOCUSTS."

HOME OF MARSHALL K. ABBOTT, HAMILTON, MASS.

THE house of Mr. Marshall K. Abbott, in Hamilton, Mass., one of the most picturesque towns of Essex County, in which the famous Myopia Hunting Club is established, is unique among modern country residences. It is a bachelor's home, designed primarily to secure the perfection of comfort and convenience, with tasteful accessories. In outward plan it is on the lines of an English hunting box, though of larger scale and more substantial finish. Long, low, with overspreading roofs, and planted snugly to the earth, it seems to be a growth from the shapely hill, the summit of which it occupies, one hundred and twenty-five feet above the level of the sea. It is built of wood, with outside chimneys and rounded end of small, irregularly-shaped boulders gathered on the place. The low-roofed piazzas on either side are broad and deep, and add to the comfortable aspect of the house as seen from its approaches. It commands extensive views: of the valley below the hill in front, and of sweeps of rolling country in every direction.

The main entrance, from the piazza by the lawn on the south, is upon the hall, an inviting apartment fitted and furnished for a living room. Here are deep-cushioned seats beneath the broad windows, with their fine outlook; massive chairs about the wide, stone-arched fireplace, and embellishing the walls, sportsman's paraphernalia and hunting pictures. The finish is hard wood, with exposed ceiling beams. Opening from this hall-parlor is the library, with the dining-room beyond; and on the north side, the "sun-parlor," a glass-inclosed corner of the piazza, for enjoyment in the closed seasons of

"THE LOCUSTS"
RESIDENCE OF MARSHALL P. ABBOTT,
Hamilton, Mass.

late autumn, winter and early spring. The handsome library is finished in black walnut. The great arch over the recess in which is the fireplace set in stone work, is an effective feature in the general design. At the rear of this floor are the snug kitchen and the laundry. The second floor is divided into chambers of comfortable dimensions, bath and toilet rooms. Rotch & Tilden, of Boston, were the architects of the house.

The estate of which this unique structure is the centre piece embraces about seventy acres of land, including a farm near by the house-grounds, though separated from them. The great lawn, which sweep off majestically from the house over the hill slope, has been called the finest in the country. It measures three hundred feet by six hundred feet. It was originally laid out for a practice polo ground by Mr. Abbott. The extensive buildings and grounds of the Myopia Club are within a few minutes' walk of the house, lying at the foot of the hill, which, from this reason, perhaps, locally goes by the name of Myopia Hill. The young maples growing about the house add picturesqueness to its situation, while they afford grateful shade in the summer time. The driveway from the main road approaches the entrance porch in a graceful curve.

"KEEWAYDIN."

THE ESTATE OF FRANCIS BLAKE.

KEEWAYDIN, in the southeast part of Weston, the estate of Francis Blake, inventor of the telephonic "Blake transmitter," displays a variety of fine effects in modern landscape architecture and gardening, accomplished under the direction of Ernest W. Bowditch, of Boston. It covers about a hundred acres of land rising from the valley of the Charles River to an embellished elevation from the summit of which are uninterrupted views of magnificent proportions in every direction.

The brick mansion house, built in the Nuremberg style, Charles F. McKim, of New York, architect, occupies the summit and is so placed as to give to each window a beautiful outlook. It stands on the uppermost of a series of four broad terraces, extending over the southeasterly slope to the Boston & Albany Railroad at the base of the hill, with massive stone facings, each more than twenty feet in height, a high stone wall enclosing the whole. On the terraces are fruit trees, graperies and greenhouses. Northeast of the house, and adjacent to it, is a sunk garden of formal design, fashioned in general lines after that at Hampton Court. At the centre is a magnificent sun-dial from the works of L. Casella, the famous London maker of scientific instruments. This garden and the adjoining terrace walk are decorated by a collection of more than a hundred choice tub plants; and the surrounding lawns present specimens of the rarest conifers from all parts of the world—those from Japan being particularly fine.

"WESTWAYDIN"
RESIDENCE OF FRANCIS BLAKE,
Weston, Mass.
1898.

VIEW OF "KEEWAYDIN"
ESTATE OF FRANCIS [illegible]
Weston, Mass.
1898.

Northwest, at the base of the slope, is a picturesque fountain, which throws a solid one inch stream to a height of sixty feet.

Grouped around an interior court-yard, at the base of the northern slope from the house, are the handsome brick stable and its outbuildings, the coachman's cottage, a mechanical laboratory fully equipped, an experimental and photographic room, bowling alleys, and a dainty theatre with about one hundred sittings. These buildings were designed by Edward C. Cabot, of Boston, architect. The house and stable are heated by underground pipes from a boiler house connected with the stable, while within the grounds is a complete system of water works, including a reservoir of a quarter of a million gallons. The buildings and avenues are lighted by electricity.

The estate has been occupied by Mr. Blake since 1873, when the site of the mansion house was a "huckleberry pasture," and the present beautiful lawns were a barren waste of burnt scrub pines.

ESTATE OF J. Q. A. WHITTEMORE.

NEWTON AND BOSTON.

THE estate of Mr. J. Q. A. Whittemore, of Whittemore Brothers & Co., merchants, Boston, occupies a commanding site on Hunnewell Hill, partly in the city of Newton, Mass., and partly in the Brighton district of Boston. The land comprised in the estate is about evenly divided between the two cities, while the house is three-fourths in Newton and one-fourth in Boston, stable and lodge wholly in Boston.

The house is notable for the variety and quality of the wood used in its inside finish, and the variety, quality and amount of hand carving in its interior and exterior embellishment. It is built of wood and brick, with granite foundation, the elevations varied by piazzas, balconies, bays, tower, gables, and windows variously designed and placed, the whole constituting an effective composition. It has a frontage of two hundred and fifty feet, with artificial stone sidewalk and curbing nine and a half feet wide, facing a broad thoroughfare, with a handsome lawn in front and on either side of the house, and commands an extensive view across country to Watertown and the hills of Cambridge. The approach to the main entrance is by an artificial stone walk eight and one half feet wide, to the front piazza, reached by a flight of broad granite steps, the buttresses on either side adorned with immense marble vases filled with rare flowers. The *porte cochère* leading from this piazza marks the corner of the Newton side, while the rounding bay terminating in the tower, effectively finishes the corner on the Boston side. Fine hand carvings of flowers and shields enrich the bases of the supporting pillars of the front piazza; and carvings in various designs, as finely executed, appear on various parts of the exterior of the house, in the faces of the gables, on the frame of the front piazza, and on the fronts of the several balconies and bays. The balconies project from the second story, one at the side of the tower; another at the rear of the house, entered from the billiard room through a French door, and a third on the Newton side, having access through a door from the sewing room.

RESIDENCE OF J. Q. A. WHITTEMORE,
Brighton, Mass.

HALL
RESIDENCE J. Q. A. WHITTEMORE,
Brighton, Mass.

The interior is spacious and of tasteful design. From the vestibule opens a great oak hall, finely proportioned, broad and lofty, with pillars on the entrance side, and pillars at either side of the stately wide oak stairway rising at the back. The front doors are handsomely paneled, and have handsome designs in beveled edge plate glass, and above them is some fine grill work. At the right of the hall through a broad draperied doorway is the reception room; at the left, with a similar entrance, the drawing-room; beyond the reception-room, the dining-room; and at the rear of the drawing-room, the master's "den": each with its distinct finish and decoration. The reception-room is finished in mahogany, with Moorish designs in the wainscotting, carvings, wall paper, and frescoing. At one side is a cosy corner, under a carved arch, and a fireplace framed in red Italian marble. The drawing-room is also finished in mahogany, with delicate carvings, especially around the mantel. The fireplace here is set in onyx. The windows are effectively grouped, three in each rounding bay and another odd one at the side. The dining-room is in oak. It has two handsomely carved sideboards set in an alcove under a carved arch on either side of the door of the butler's pantry; high wainscotting, oak ceiling beams, embellished with carvings, handsome frescoing, fireplace with mosaic work, and a series of five windows in a bow, letting in a flood of light. The "den," reached by a short entry from off the dining-room, is finished in blister maple, finely carved, elegant ceiling, and decorated with flowers, and tinted in a delicate shade of pink, fireplace with mosaic work and a toilet room attached. It has a separate hall with outer door, so that it can be entered from the grounds without passing through the main part of the house. Connected with the piazza at the side, is a piazza enclosed in glass for use in the winter season. The kitchen is at the rear of the house.

On the second floor, opening from the landing at the head of the hall stairway, is the billiard-room, a lofty apartment over thirteen feet high, finely frescoed and abundantly lighted by eight bay windows, with smaller ones overhead. A great fireplace here is decorated in white and gold, while the mantel above is of oak. The roofed balcony at the back, to which the French door leads, is lighted evenings by electricity. The second floor hall is above the billiard-room landing, and is reached by

branches of the stairway at the right and left. From this hall opens a sitting-room at the front, finished in cherry, with a lovely cosy corner, and chambers on either side. The guest chamber, at the left is finished in satin-wood; the next one, on the same side, in quartered sycamore, with a paneled fireplace, decorated with carvings of cupids and true lover's knots. Attached to this chamber is a private bath-room. The general bath-room, with tiled floor and walls, and decorated in pink and gold, opens from a side entry, which leads also to the sewing-room. On the third floor are more chambers, the largest on the Boston side, a many-windowed apartment, exquisite in finish and decoration, with a cosy corner in the bay tower, and another on the front, under arches. The servants' rooms are on this floor, cut off from the rest of the house. The inside finish of the house is wholly in hard wood. The plumbing of the open variety and up to date in every particular, with hot and cold water in all important rooms. It is heated by hot water, two large Gurney heaters being used, which heat it perfectly in the coldest weather. The ventilation is first-class, there being four inlets for fresh air on the first floor, also eight fireplaces in the first and second stories, and a ventilator in the roof of the house. It is lighted by gas and electricity from Boston; the telephone service is *via* Newton office, and the mail service from both Boston and Newton. In the basement is the laundry, also a bowling alley, fully equipped with pins for the regulation game, also "ducks," or "candles." The architect of this house, and also of the lodge and stable, was J. Merrill Brown, of Boston.

The grounds of the estate, which embraces over one hundred thousand feet, are laid out in beautiful lawns, and long terraces at the rear, fringed at the bottom of the hill by the roadside with a pleasant grove. At the side of the house is a large fountain with octagon basin, with vases at each of the eight corners filled with flowers of different colors.

DINING ROOM.

RESIDENCE OF J. Q. A. WHITTEMORE,

Brighton, Mass.

RESIDENCE [illegible] WHITTEMORE
[illegible]

RESIDENCE OF MR. CHARLES WHITTEMORE,

NEWTON, MASS.

THE residence of Mr Charles Whittemore, of Whittemore Brothers & Co., manufacturers, Boston, stands on the summit of Mt. Ida, one of the beautiful hills of Newton, Mass., two hundred and six feet above the level of the sea. Facing the broad avenue which passes over the hill and open to streets on two sides, its situation is especially fine. Extensive views spread out from it in every direction. Twenty cities and towns are included in the panorama which it commands, and on clear days Wachusett Mountain, in Princeton, forty miles off, can be discerned against the horizon on the west.

The house is of wood, in general design based on the Colonial style, with piazzas, bays and balconies, giving variety to the composition. The piazzas, covered and open, extend around the house, and are embellished by the thick growth of woodbine against their pillars and rails. One view shows the front elevation. The main entrance from the front piazza, approached by the short flight of railed steps, is directly from a large square hall from which open the various rooms of the first floor, and a side hall leading to the side entrance. At the right, as one enters from the front, is the parlor, finished in mahogany, and delicately decorated and furnished in harmonizing shades. At the left are the reception-room and the library connecting, both finished in cherry and at the rear the dining-room, finished in oak, with connecting china closet, and kitchen on the north side. Broad fireplaces handsomely framed add to the embellishment of these rooms, while their furnishings are in keeping with their finish and scheme of decoration.

The staircase ascends from the right side of the main hall at the rear, in two sections separated by a landing lighted by a colored glass window, to another broad hall on the second floor extending

at the front into the recess made by the bay above the front piazza. This hall is pleasantly arranged and furnished for use as a sitting room. Large bedrooms open from either side, one of them, the guest chamber, finished in ivory white. On this floor are also an alcove room with a fine outlook, on the south side; on the north side, the bath room with tiled walls, the wainscot decorated with daintily painted forget-me-nots and border of shells; and back of the window which lights the front stairway landing, a snug smoking room. On the floor above, directly beneath the roof, is a large billiard room extending across the front of the house; at the rear, a large bedroom with great windows overlooking expansive views; and at this side, the servants' rooms. A back stairway descends to the lower floors.

The grounds about the house are laid out with a lawn, decorated with shrubs, maples and oaks, through which the entrance driveway passes. The large stable at the rear of the place is fully provided with modern stable furnishings, and has ample accommodations for the six horses and the variety of carriages which it houses.

PARLOR.
RESIDENCE OF CHARLES WHITTEMORE,
Newton, Mass.

DINING ROOM.
RESIDENCE OF CHARLES WHITTEMORE,
Newton, Mass.